The AMERICAN HOME

10¢
MARCH 1934

8 PAGES OF HOUSE PLANS ⁘ WALKING OFF WITH FLOWER SHOW PRIZES

3 LOVELY *Color Schemes*

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PARK AVENUE RUGS
ALEXANDER SMITH

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You will find helpful ideas in the little packages of actual fabric and wallpaper samples which come with these rugs. Each design (there are twelve) has three different suggestions for decorating the room in which the rug is to be used. The schemes were created by the decorating staffs of House & Garden, House Beautiful, Good Housekeeping and Delineator magazines, and are both artistic and practical.

A list of authorized Park Avenue dealers probably includes one or more of the leading department stores and furniture stores in your city. Let us send you the names of dealers most convenient to you, together with an unusually interesting booklet, "The Bride's Book of Floor-Coverings." Write W. & J. Sloane Selling Agents, Inc., 575 Fifth Avenue, New York.

woven by **ALEXANDER SMITH**

Photographed at Gimbels, New York

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THIS SIMPLE BEAUTY TREATMENT

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Just slip new Scranton Net Curtains over your curtain rods—a beauty treatment certain to give a radiant and refreshing look, not only to your windows, but to the entire room.

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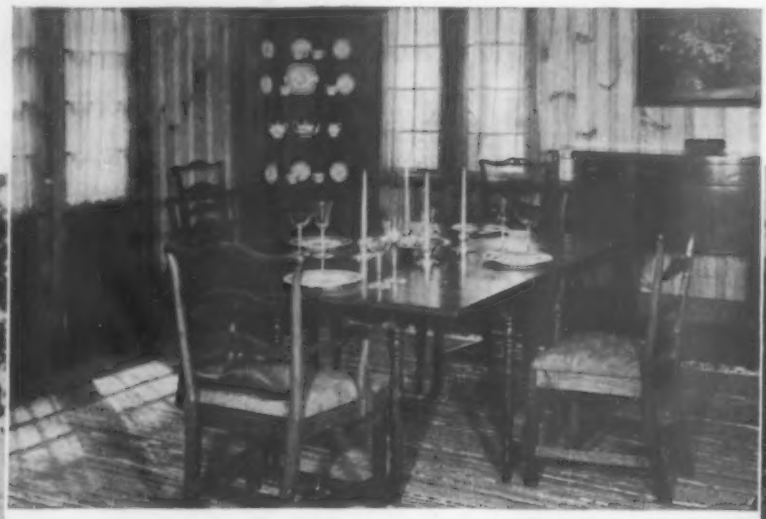
THE SCRANTON LACE COMPANY
SCRANTON, PA.

Scranton Net Curtains

ON THE HEARTH OF THE AMERICAN HOME

Home of Mrs. Anderson, La Crosse, Kansas



Dining room of Mrs. N. B. Bass, Switzerland, South Carolina

Garden of Mrs. Maud Chegwidden, Salt Lake City, Utah

MEET SOME OF OUR READERS!

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MRS. JEAN AUSTIN
Editor

THE COVER: A painting taken from a photograph of the home of Mr. Raoul Walsh. Courtesy of Fox Films

LEONARD BARRON
Horticultural Editor

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• THE FEEL OF SILK •

THE STRENGTH OF LINEN

Photographs by Sigurd Fischer

A beautiful treatment of a Colonial doorway and entrance, designed by Harrie T. Lindeberg, one of America's first ranking architects

To buy or not to buy?

Well-meaning advisers peered down their doubting noses and warned strenuously against it. "Take it from me—I've been through it . . ." "and a house is always a burden" moaned a confirmed apartment dweller

An anonymous article by one who still thinks home ownership worth the candle

"It's the safest policy today to remain liquid," they cautioned on every hand.

"Don't be so ridiculous as to buy a home," one counseled. "Why, just suppose your income were reduced by one hundred dollars a month. You'd have to give up every luxury and a good many necessities and even then it's doubtful if you could make the grade. And should it be reduced any more than that you'd unquestionably lose your home and everything you've put in it. It's utter nonsense. People can't tell what's going to happen today. You might lose your job tomorrow. Look at the sunniest side and assume you'd find another just as good within three months. In the meantime your home would be foreclosed. It would be next to impossible to keep up those payments and support your family for three months with your income entirely wiped out."

"In any event," another decided, "it is always more expensive to own than rent."

"There are constant repairs which cost money. Take it from me. I've been through it."

"And a house is always a burden," moaned a confirmed apartment dweller. "There's the grass to mow, flowers and shrubs to cultivate, furnace to tend and a thousand and one other irksome chores."

So ran the song of the cynics. It had not the slightest effect, for by now the germ had bitten too long and deeply. We thanked them for their advice, assured them they were undeniably right and walked across the street to sign the mortgage.

While admitting most of their arguments, we still defy them to prove their case. We still believe that the young couple of moderate means who know they want a home and can, with even fair assurance of ultimate success, arrange to finance it, are wise today to acquire one.

Perhaps it is the safest policy to remain liquid. I doubt it. And even if it is, it is likewise a policy certain to result in the greatest monotony. It is a policy which, by and large, must place hard and fast limitations on one's opportunities. With certain exceptions, those young men and women who crave a home of their own must certainly risk losing it before they can attain it.

This, of course, is not a satisfactory answer to the ultra conservatives who advised us so strenuously against home ownership. But, to us at least, there were factors on the positive side which invalidated to our complete satisfaction every warning signal which they hoisted.

There is no gainsaying the fact that it is cheaper to rent than own, for the first ten years at least. But well it should be, for it is worth so much more. The returns of home ownership, intangible as well as tangible, are adequate compensation for the extra cost and the sacrifices which must be made.

One who craves a home of his own is capable of downing that craving just so long. Sooner or later it must become a disease, a maddening malady, and the only permanent cure is a home of one's own. Inevitably the patient, to whose warped mind a yard for the children now appears more important than food on the table, must make the break.

To buy or not to buy. That was the question which had been tormenting this typical American middle class family for the past three depression years. Although indirectly affected by the recent period of economic instability, the fact remains that our income, during this era of ailing business, has not been reduced. It has, on the contrary, been slightly increased. All of which would indicate that the desire for home ownership—which certainly has existed during these three years—might reasonably have been satisfied to some degree.

And well it might have been, except for the fact that we, like thousands of others in a similar situation, were seized with the epidemic of fear which caused us to hold fast to our dollars rather than our goods.

For the sake of argument, let us admit all the arguments advanced on the negative side of home ownership where heavy indebtedness is required. Let us freely admit that the specter of foreclosure may hover menacingly in the background for five years at least. Then what are the positive factors which make the struggle worth the candle?

There are children, active, growing, for whose indefatigable energy a two-by-four concrete driveway and confining back porch were never intended as a means of outlet. A home and spacious yard will mean more than a place to romp and play. It will give them a background and a sense of family stability as compared to the nomadic and instable atmosphere, which, because of its very nature, must surround the most homelike of apartments. The home and all it embraces is certainly a tremendous factor in the development of their character.

Perhaps the happiest memories of childhood are associated with the well-ordered home and the family life within it. Travel down the years to your eighth year and what are the images which rise up before you? A cheerful fireplace with a congenial family grouped about it. . . . popping corn. . . . singing at the piano before bedtime. . . . Buster, the cocker spaniel. . . . cookies piping hot out of the neighbor's oven.

Happy, random memories, each of them indissolubly linked with a childhood home. So to the critics who warn of the humiliating possibility of foreclosure, let us reply that even one short year in a home is far better than none.

A home is a great strengthener of family ties—and if that be mid-Victorian sentimentality, make the most of it. If the home contained nothing more than the fireplace, that one institution would justify the efforts and sacrifices necessary in attaining it. For, to many of us, a crackling open fire on a winter's night exerts a sort of mystical power in drawing the members of a family more closely together. And some such power is a bit more vital in the swiftness and bustle of today than it was in the youth of our grandfathers.

What about those constant repairs which invariably are more numerous than one supposes? In that very objection, voiced by one counselor for the negative, lies a forceful argument for home ownership. The young home owner whose income is not adequate to support a gardener and carpenter is, through the sheer necessity of assuming those rôles himself, very apt to develop some personal resources which continual apartment life threatens with decay.

A home is a burden only to the extent that any other responsibility is a burden, and a responsibility ceases to be a burden when one finds in it a source of intrinsic pleasure.

Finally, a home of one's own, particularly if the debt on it is

fairly heavy, constitutes an ideal incentive to greater effort. John Jones, a young man of my acquaintance, has been in tight financial situations before, but he has always managed to pull out of them nicely by funds derived from extra-office pursuits, the chief of which was the writing of articles for numerous trade and class publications.

But John Jones is admittedly lazy, preferring to slump on the base of his spine with a good book under his nose than to hammer away at a trade article. While Jones is not extravagant, neither is he a thrifty soul when income exceeds expenses. So home ownership not only teaches Jones to discipline himself in better utilization of his leisure, but also teaches him the value of a dollar.

But enough for intangibles. After all, they don't help pay the grocery bill or meet the interest payments. The reader who wants a home, but hesitates to make the plunge, would probably like to know how a young couple of moderate income can finance the type of place they desire. Here is the budget for this family which has acquired a home of seven rooms on a lot approximately 80 by 150 in one of the most desirable private places in a city of a million.

Out of a salary of five hundred dollars, one hundred and fifty must be set aside for monthly principal and interest payments. But there are numerous other expenses which were not necessary in an apartment:

Interest on insurance loans	$ 6.26
Taxes on home	20.84
Gas heat for home	17.00
Insurance on home	3.70
	$47.80

It will be seen that it costs $197.80 to maintain this home, as compared to $75 for a very desirable five-room apartment. That leaves a balance of $302.20 for all other expenses. Here is the way it is budgeted:

Mrs. Blank—incidental expenses (hairdress, luncheons, etc.)	$14.00
Mr. Blank—carfare, lunches, membership dues	31.00
Maid	25.00
Laundry, cleaning, and pressing	15.50
Light, gas, phone	12.00
Groceries and milk	57.00
Department store—(including wearing apparel, linens, soap, shaving cream, etc.)	40.00
Entertainment	5.00
Charity and church	5.50
Life insurance	48.50
Savings	24.00
Automobile insurance	5.50
State and Federal income tax	19.20

The grand total is five hundred dollars. It will be quite obvious to the one who analyzes this budget that we have provided no fund for gasoline and oil. That must come out of the allowance of Mr. and Mrs. Blank, and the one who is unfortunate enough to be driving the car when it registers "empty" takes it on the chin.

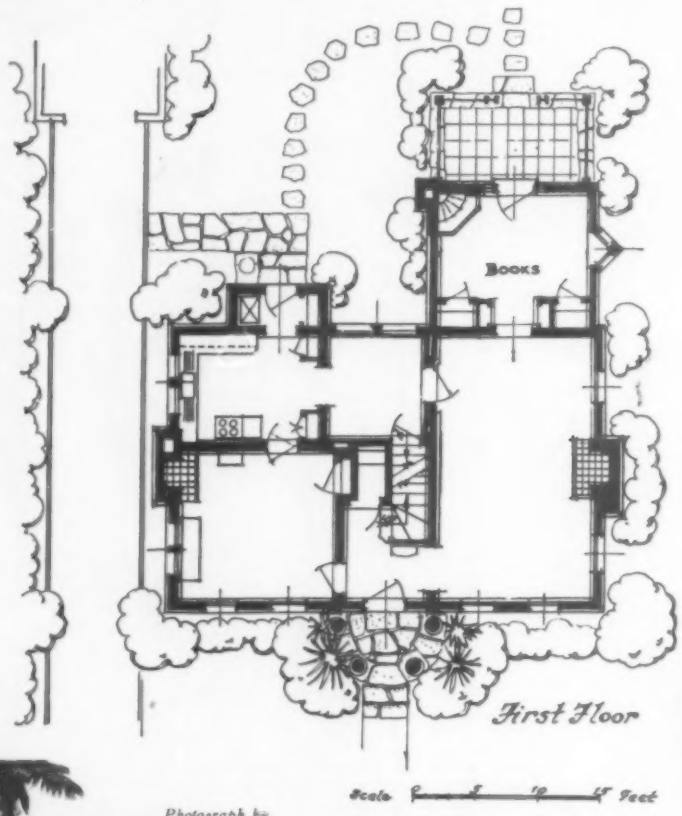
Neither is a fund set aside for doctors' bills. Pity the poor savings.

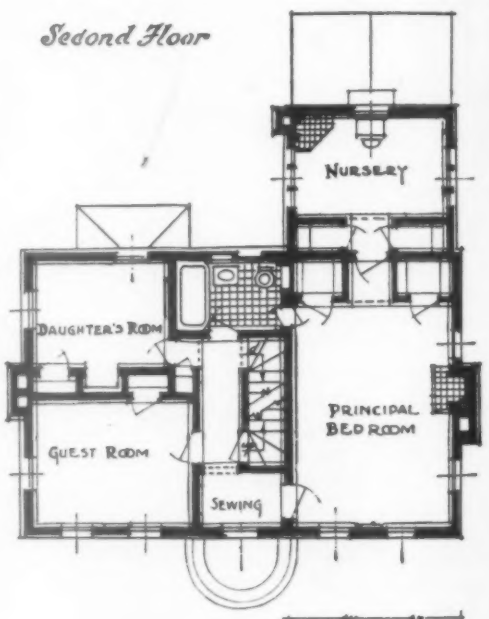
What, the cynic will ask, can one do in the way of entertainment on five dollars a month. Very little, unless you consider a cool porch, a comfortable living room, and a good book stimulating entertainment.

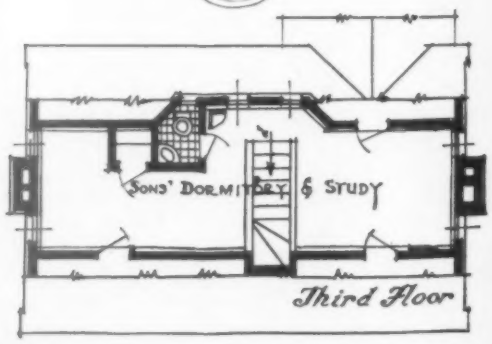
It's next to impossible, you may argue, to buy necessary clothing and house linen for a family of four, new rugs, and an occasional piece of furniture on four hundred and eighty dollars a year. Difficult, to be sure, but not impossible, particularly if you stocked up heavily on clothing some six months ago.

The water bill? You have us there, for we completely forgot to provide for it in the budget. And that's where this extra-office work comes in. With a nominal amount of effort it provides forty or fifty dollars a month, sometimes more.

Worth the candle? We believe it is. We believe it is building something for the future of far greater intrinsic value than stocks and bonds.



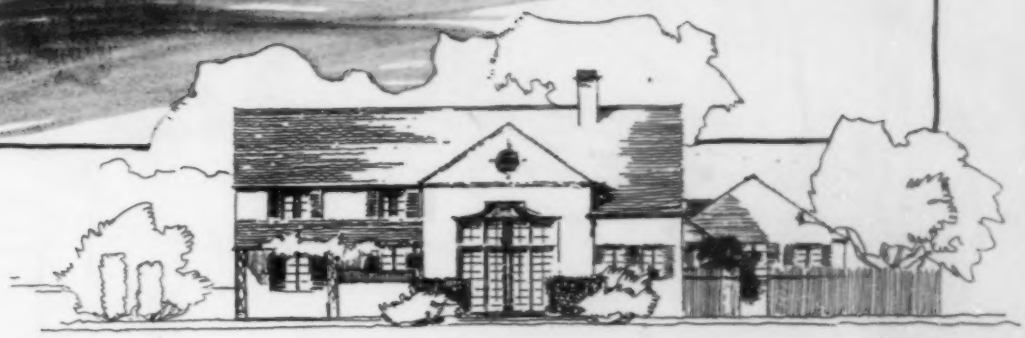




Photograph by Ohio State University

Below, the charming Colonial home of Mr. H. D. Smith, an American Home reader living in Arlington, a suburb of Columbus, Ohio. It is interesting to note that Mr. Smith, an architect by profession, chose a Colonial type for his own home

A spacious house for $8,600

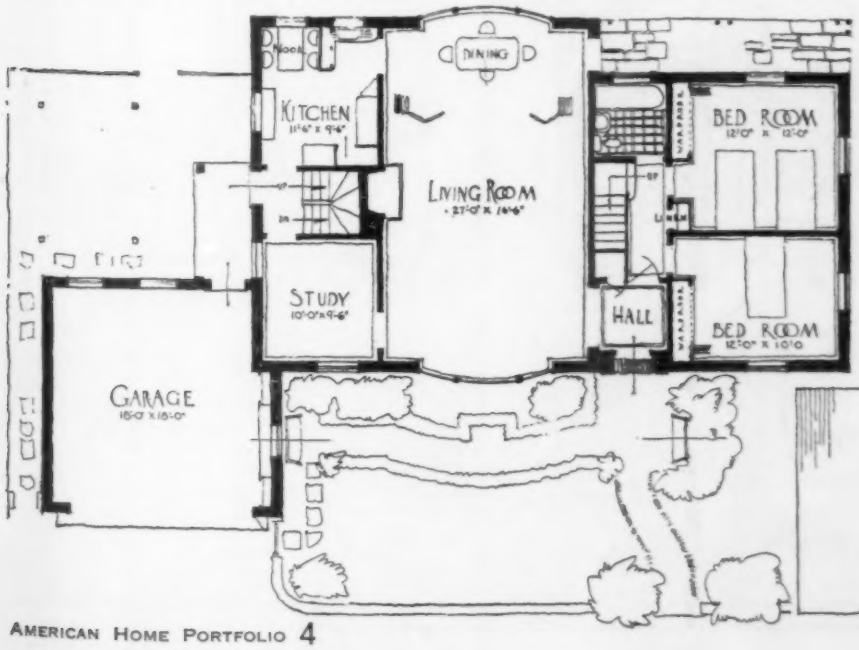


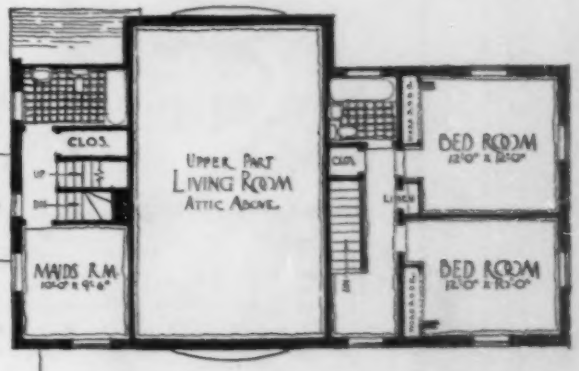
THE premise that the investment in a house should only increase when warranted by the growing needs of the family has determined this solution.

As planned, the house is complete on the first floor, permitting the second floor to be left unfinished. The main stair is closed in; the service stair not built; finish flooring, plastering, partitions, insulation, bathroom fixtures, trim, electric fixtures represent future investment and by far the larger part of the cost of expansion. The cost of superstructure is small. Bathrooms are superimposed in plan so plumbing is run to the second floor and stopped. Likewise heating pipes are stopped.

Features of Plan: The stair hall is separated from the public part of the house and serves to make a unit of the four bedrooms, although they be on two floors.

The living-dining room is of patrician proportions and, although the other rooms of the house are relatively low, here is an eleven- [*Please turn to page 220*]

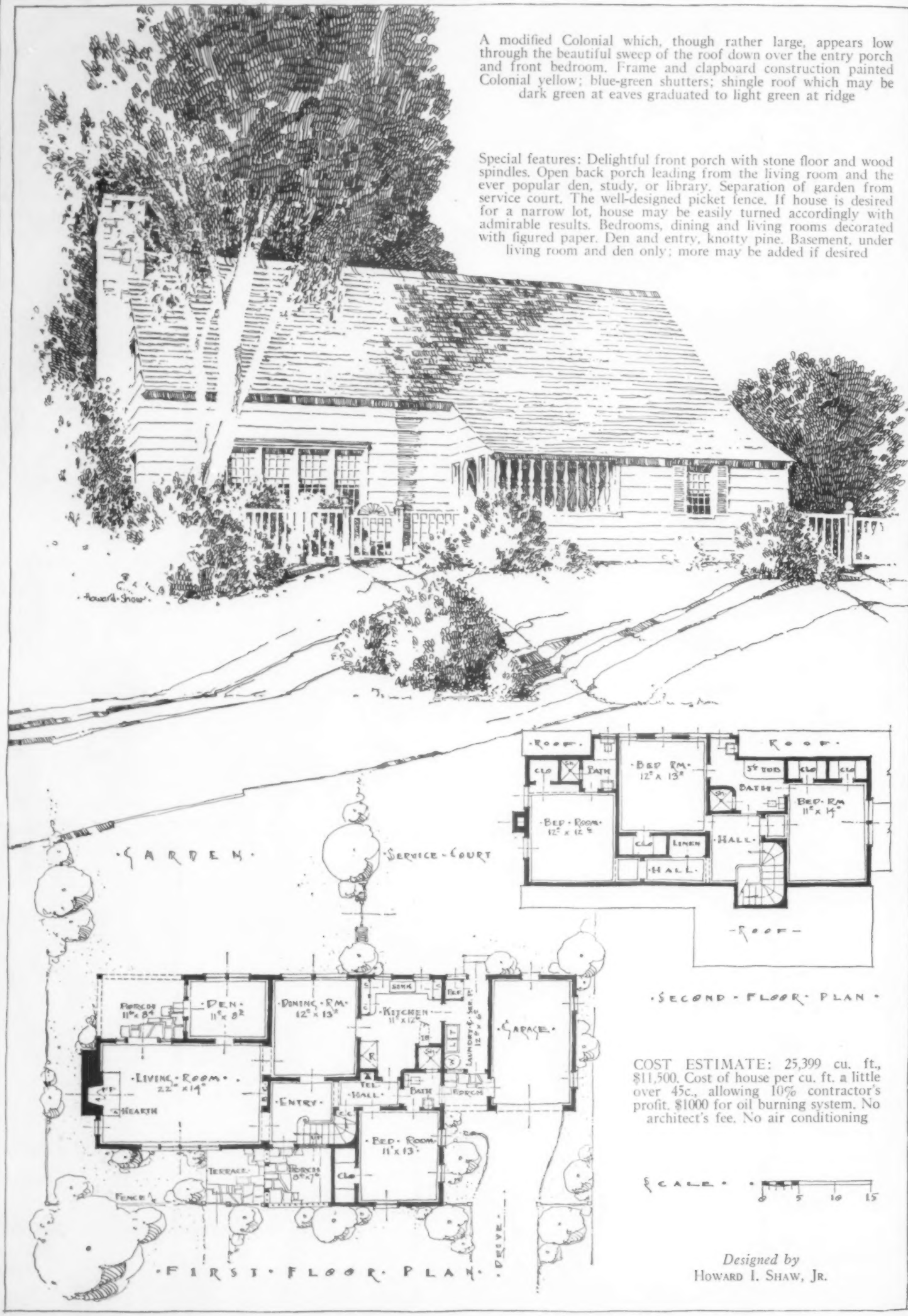




ROBERT H. LIENHARD, *Architect*

A modified Colonial which, though rather large, appears low through the beautiful sweep of the roof down over the entry porch and front bedroom. Frame and clapboard construction painted Colonial yellow; blue-green shutters; shingle roof which may be dark green at eaves graduated to light green at ridge

Special features: Delightful front porch with stone floor and wood spindles. Open back porch leading from the living room and the ever popular den, study, or library. Separation of garden from service court. The well-designed picket fence. If house is desired for a narrow lot, house may be easily turned accordingly with admirable results. Bedrooms, dining and living rooms decorated with figured paper. Den and entry, knotty pine. Basement, under living room and den only; more may be added if desired



COST ESTIMATE: 25,399 cu. ft., $11,500. Cost of house per cu. ft. a little over 45c., allowing 10% contractor's profit. $1000 for oil burning system. No architect's fee. No air conditioning

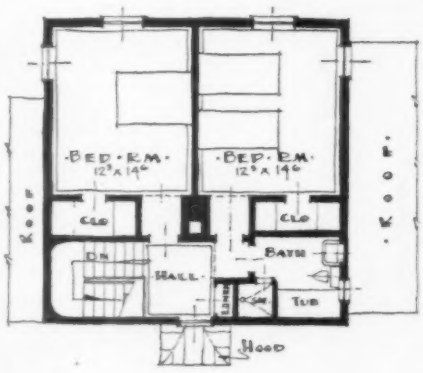
SCALE 0 5 10 15

Designed by
HOWARD I. SHAW, JR.

—an unusually charming Normandy design

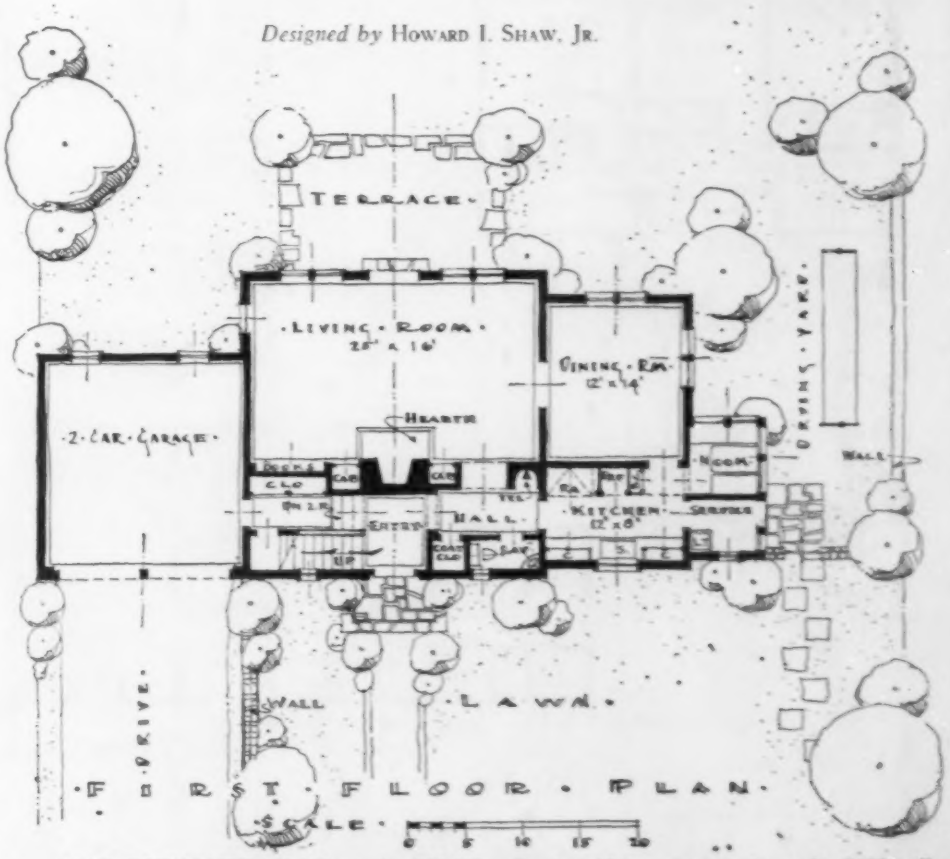
Designed by HOWARD I. SHAW, JR.

Roof to be of shingle tile, with dark browns and red of subdued hue, browns predominating. Walls to be of frame and stucco of a light buff color. Alternate color—roof blue or green-gray, walls of slightly pinkish cast. Half timbering to be left natural to weather. Copper entrance hood to weather. Garden walls —brick with tile coping—brush coated same color as house. Terrace and front porch to be of stone. Flagstone walks



·SECOND·FLOOR·PLAN·

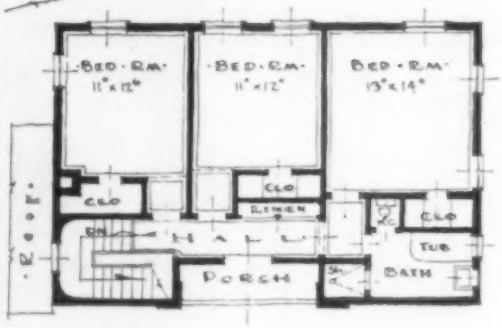
Special features: Cross ventilation in all rooms. Entry and hall feature—accessibility and privacy to stairs, kitchen, garage, lavatory, living room, etc. Basement figured under stair, entry, and hall section only; add more if desirable



COST ESTIMATE: 19,150 cu. ft., $10,500; allowing 10% contractor's profit. $1000 oil burning system. No architect's fee. No air conditioning

—after Spanish precedent

Frame and stucco construction. Stucco a light cream or buff. Mission tile roof, dark purple at eaves and graduated to light red at ridge. Exterior woodwork: doors and garden gates to be a rich orange-yellow. Front porch to have floor of dark red 12″ x 12″ tile



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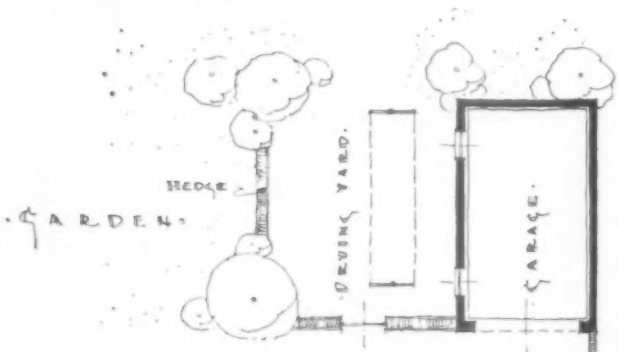
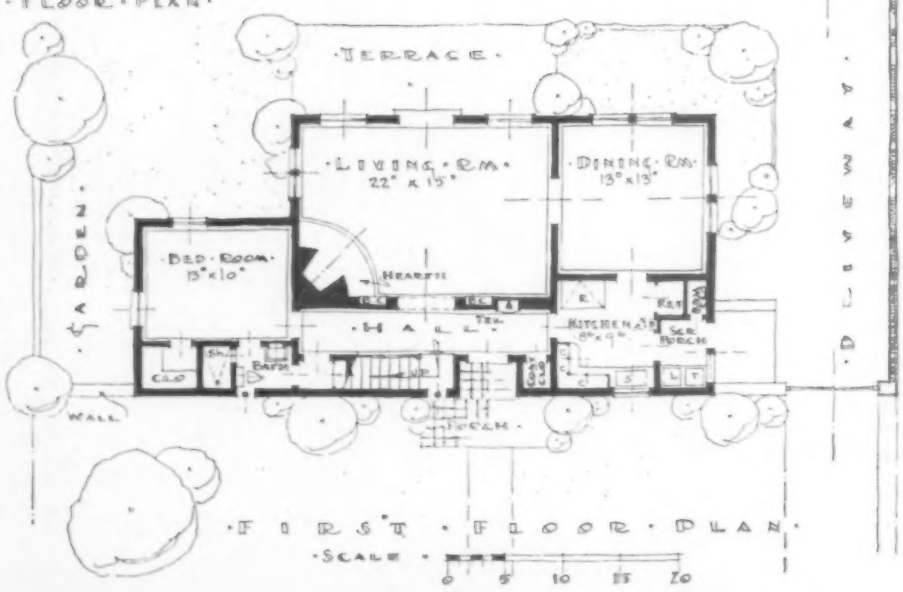


Upstairs porch, a charming feature of the Spanish style, as is the living room's corner fireplace. A striking effect is gained by the unbroken wall surfaces and grouping of openings and ornament, so characteristic of the best Spanish work. Furnace room and basement under downstairs bedroom

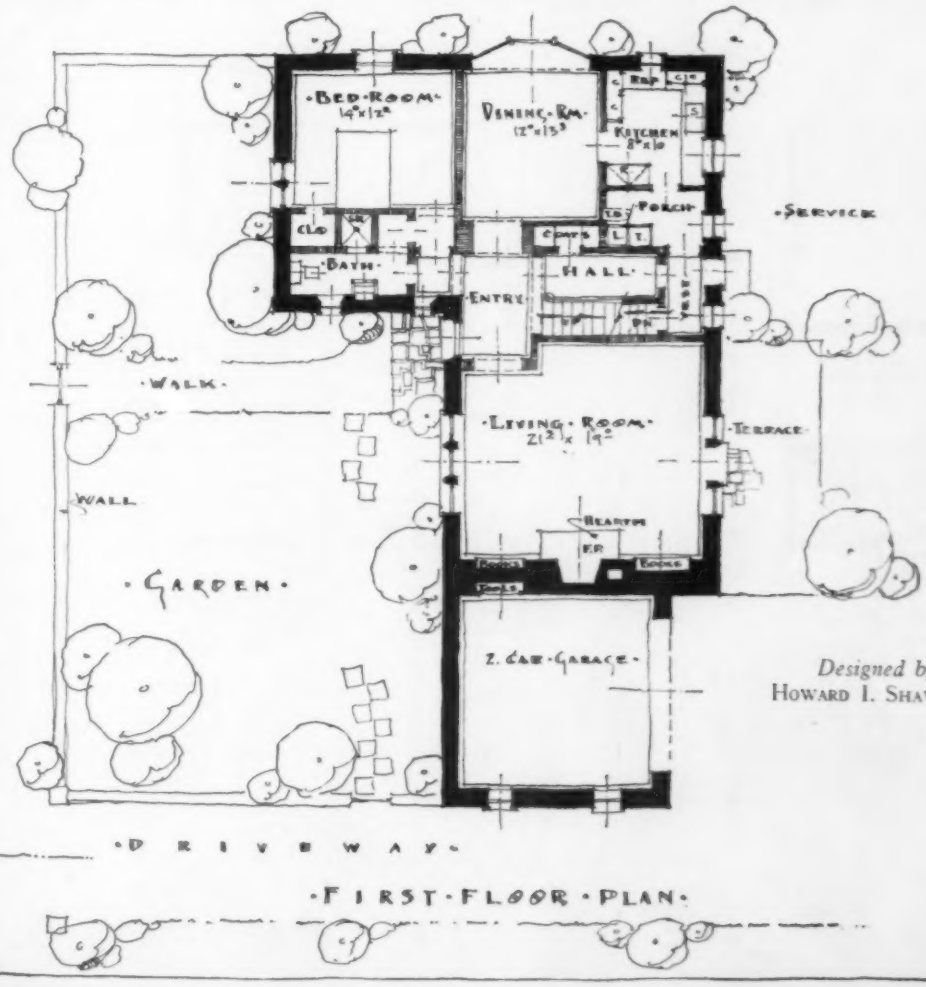
Designed by
HOWARD I. SHAW, JR.

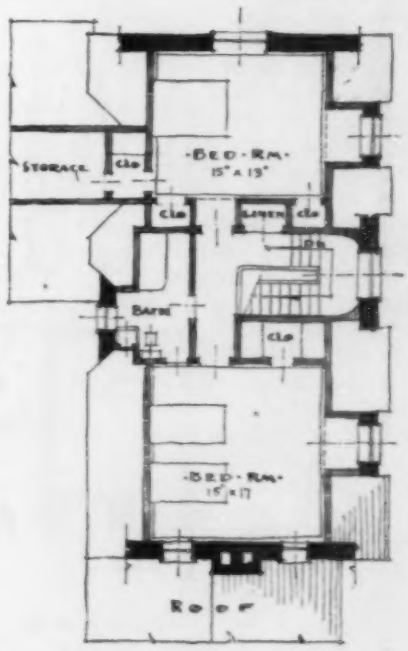


COST ESTIMATE: 17,227 cu. ft., $8,500, which makes house cost a little under 50c. a cu. ft. allowing $500 for necessary heating installation and 10% contracting profit. No architect's fee. No air conditioning. No garage figure

A striking house of Cotswold design, with its wall-enclosed garden, which is characteristic of the style, and means so much to privacy and comfort. House may be constructed either of brick or stone —left natural or whitewashed. Roof to be of slate or shingle tile—dark blue, if whitewashed—subdued browns and reds, if left plain. If stone is left plain, roof may be gray-green to blend. Front porch and terrace to be stone. Basement under all the house except the garage. Suggested basement treatment: storage, furnace, laundry, and billiard room

COST ESTIMATE: 29,500 cu. ft., $17,500, which makes house cost a little over 60c. a cu. ft., allowing 10% contractor's profit. No architect's fee. $1000 for oil burning system. No air conditioning. (Cost figures on all houses based on San Diego, California, prices)



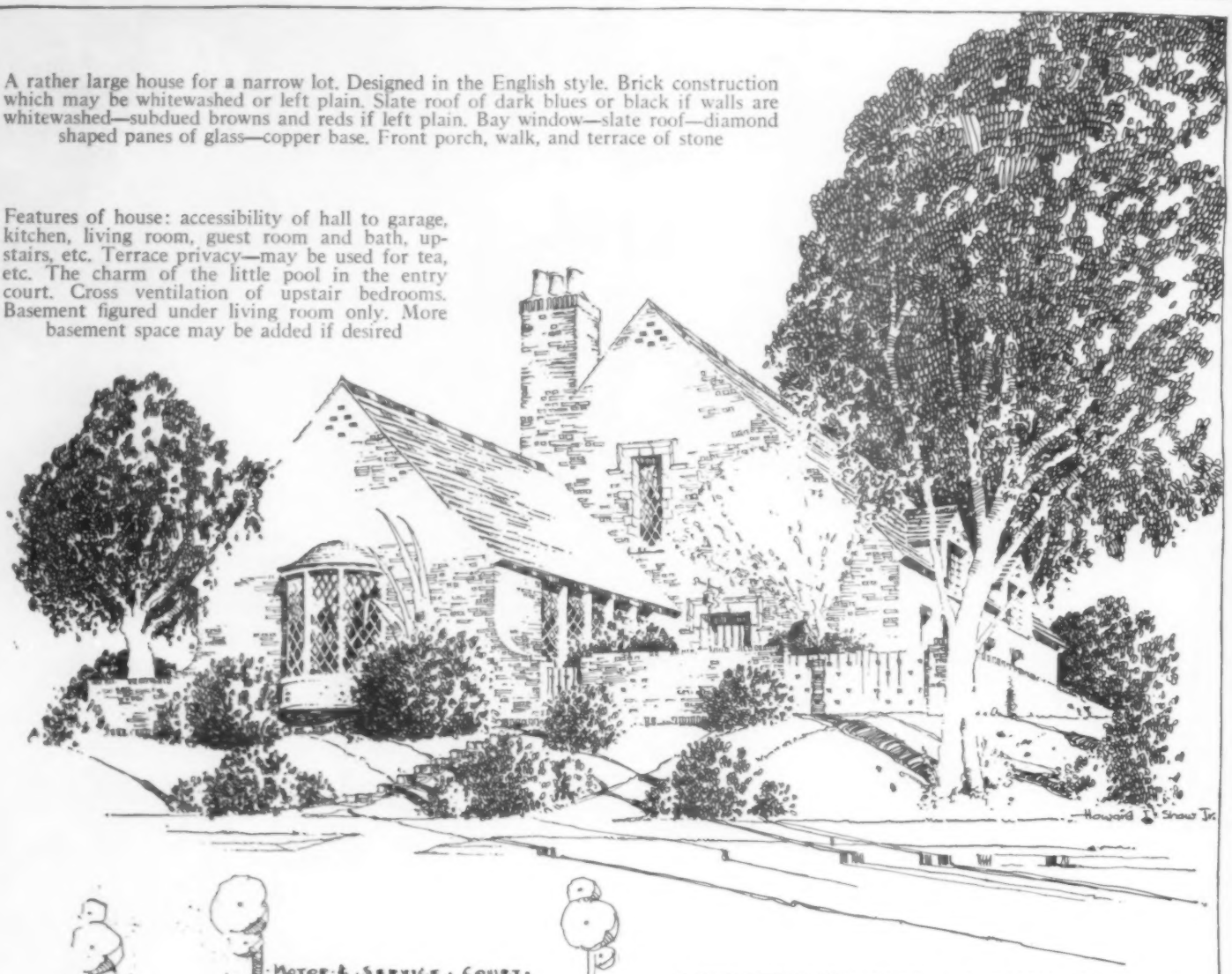


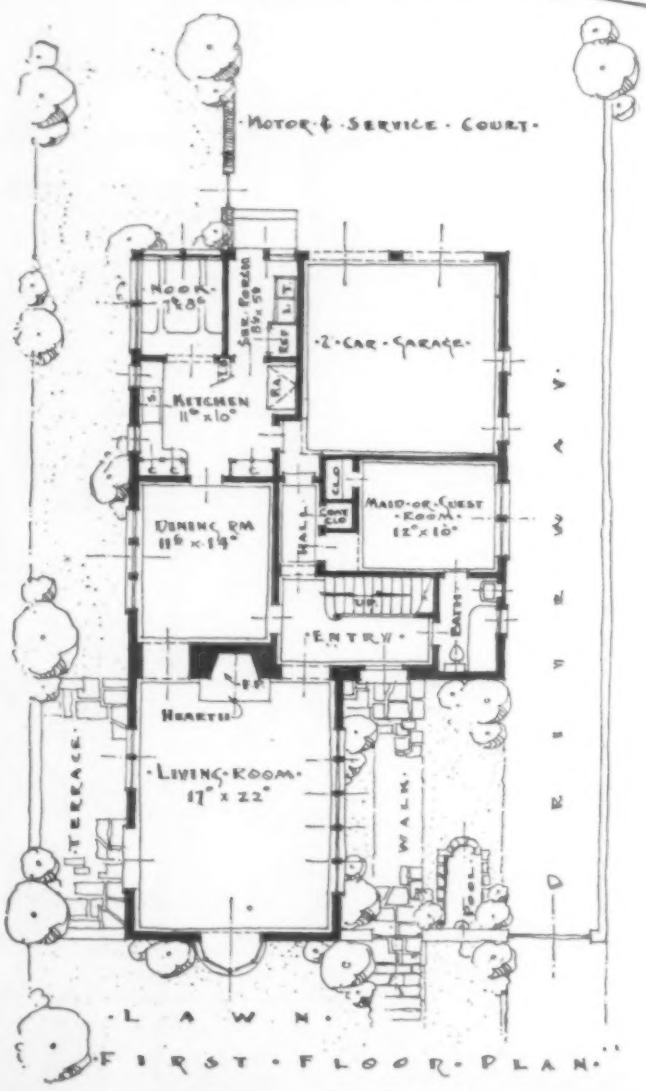
Designed by
HOWARD I. SHAW, JR.

SCALE 0 5 10 15 20

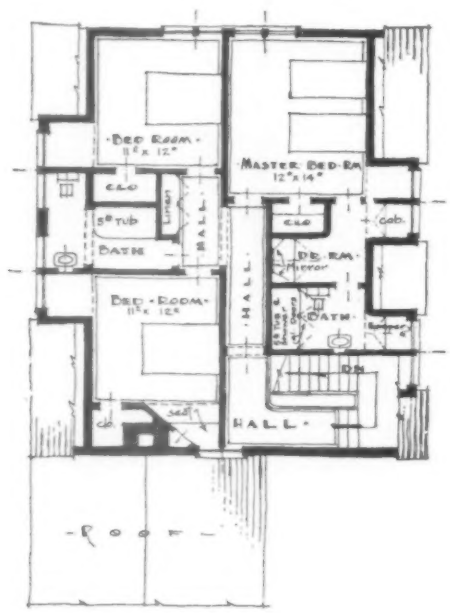
A rather large house for a narrow lot. Designed in the English style. Brick construction which may be whitewashed or left plain. Slate roof of dark blues or black if walls are whitewashed—subdued browns and reds if left plain. Bay window—slate roof—diamond shaped panes of glass—copper base. Front porch, walk, and terrace of stone

Features of house: accessibility of hall to garage, kitchen, living room, guest room and bath, upstairs, etc. Terrace privacy—may be used for tea, etc. The charm of the little pool in the entry court. Cross ventilation of upstair bedrooms. Basement figured under living room only. More basement space may be added if desired

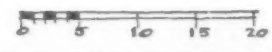




COST ESTIMATE: 26,748 cu. ft., $16,000, which makes house cost a shade under 60c. a cu. ft. 10% contractor's profit. $1000 for oil burning system. No architect's fee. No air conditioning



Designed by
HOWARD I. SHAW, JR.



Lest you sell too much~Wallace D. Jennings

"Before You Sign That Contract," an article which appeared in the April, 1933, issue of The American Home and forms part of the Architectural Portfolio, contained words of caution to the intending purchaser of a home or lot. The many suggestions there made, although intended primarily for buyers, might well be considered by a seller to whom the present article is specially directed.

A seller should give due heed to his ability to deliver, lest he undertake to deliver that which he hath not, with the attendant dangers of controversy, lawsuit, and possible damages payable to the buyer, not to mention the expense of litigation. The description of the premises is an item of prime importance. It should correctly describe the property, and for this purpose, resort should be had to any title policy insuring the seller's title. Even in the title policy, the description may describe more than the policy really insures. Tucked away among the policy exceptions may be one stating that no title is insured to any land lying north of some stated line or monumentation, or otherwise cutting down the policy description. The seller's title policy should also be carefully considered in other respects. In case the seller has no title policy, he should turn to such title search or abstract as was made for him at the time he bought and upon which he relied. If there is any reason to doubt the accuracy or sufficiency of the former title search or abstract or, as frequently happens, the seller is a stranger to the condition of his title, his contract should be so drawn as to limit his liability to a return of the down payment made by the purchaser and possibly reimbursement to the purchaser for the latter's expense in examining the title, in case the seller is for any reason unable to deliver in accordance with the contract terms. The contract should also be made subject to any state of facts that an accurate survey would show, or to the state of facts shown on some good specified survey, and possibly to any changes since its date. The seller must also bear in mind whether he has himself done or suffered anything affecting his ownership or title.

The contract should leave nothing to conjecture as to parties, description, price, terms, payments, liens, encumbrances, tenancies, subject clauses, kind of deed, financial adjustments to be made at closing for taxes, water charges, mortgage interest, fire insurance premiums or otherwise, time and place of closing, the quality of the title to be delivered, any understandings between the parties or any other essential details.

Uncertified checks are often taken by sellers for the down payment on account of the purchase price, and sometimes for the final payment on closing title, although cash or a proper certified check would be highly preferable and should be insisted upon with respect to the final payment. Even a certified check should be refused if it is that of a corporation other than one buying the property. Such corporate checks are at times subject to attack by creditors of the corporate drawer, and anyone accepting them is put on notice. These cautions against corporate checks do not ordinarily apply to checks issued by banks and signed by their officers, such as are often exchanged for cash to accommodate depositors.

The seller should avoid inaccuracy in the statement of any fact, whether it relates to mortgage details, tenancies, or otherwise. Carelessness in such details may prove costly and result in a rejection of title.

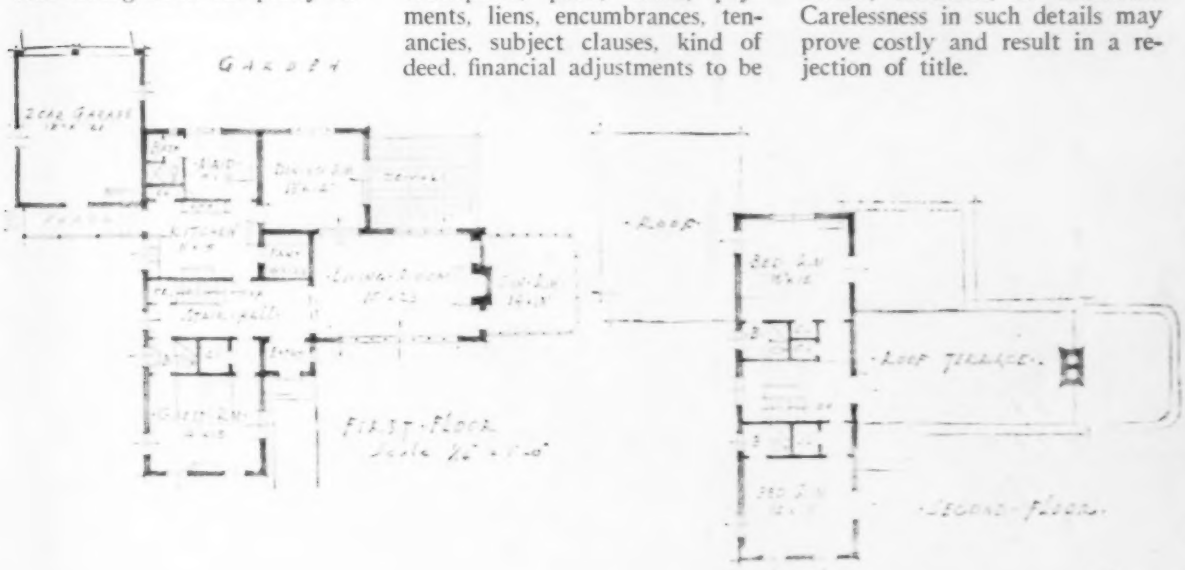
In a case where part of the purchase price is to be paid by way of a purchase money mortgage from the buyer to the seller, it might surprise the seller to find himself obligated to accept a mortgage containing insufficient or unsatisfactory terms, or to himself pay the cost of drawing the mortgage and its accompanying bond (or note, as in Connecticut), the recording fee on the mortgage, the revenue stamps on the bond or note, and, in New York, the recording tax on the mortgage at the rate of one-half of one per cent on its principal sum, unless the seller took the proper precautions in his contract of sale. In large cities and in other places many cautious sellers require in the contract that the purchase money mortgage and bond be drawn on the forms of some specified title company for mortgages of like lien.

If the responsibility of the buyer is a consideration of importance to the seller, the seller may wish to require in his contract that any purchase money mortgage and its accompanying bond or note be executed by the buyer personally, inasmuch as under most contracts as drawn the buyer may escape such personal liability by assigning his contract to another.

Where the seller intends to reserve any rights over or with respect to the property, provisions for such reservations should be made in the contract. For instance, such reservations might be for the purpose of water supply to the seller's adjacent premises, or for passage over the property to be sold, or to remove standing trees, or for access to a stream or other body of water.

The seller may wish to reserve other things in the house or its outbuildings or on the land, and if so, the contract should provide accordingly. The laws of the various states are not at all uniform as to what ordinarily passes under a contract or deed, as distin-

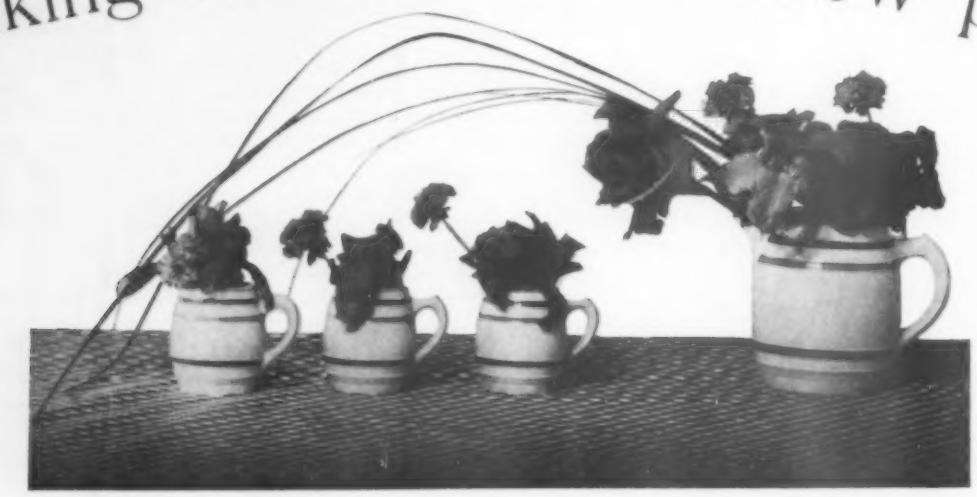
[Please turn to page 238]



Design for a modern house, to be built of standard hollow tile, brick or frame and brick veneer, stuccoed on exterior. Roof of living room is a deck, shaded by an awning, window treatments to afford maximum of light and cross ventilation and practical for almost any climate. Garage, attached to the house, is reached by means of a covered porch

Howard B. Knight,
Architect

Walking off with flower show prizes



An amusing arrangement of vermilion and scarlet Cannas, brilliant red Geraniums, and long Pampas-grass pouring over the mugs of cream pottery with bands of yellow, blue, and vermilion stripes

The photos on the opposite page as well as those shown on pages 124 and 125 of February issue will be reproduced in shadow boxes at The American Home booth in the International Flower Show in March

Twelve important rules by Hope Huntington-Wilson

THERE is a technique about winning prizes at the amateur flower shows that really should be understood by both exhibitor and observer. How judges award the prizes is by no means a matter of chance. At first reading, the rules that follow may seem complicated and overwhelming—as if elaborately invented and arbitrarily adopted. But actually they are the logical outgrowth of experience. They are rules framed from analyzing the collective experience of people of judgment and taste and they will doubtless be less of an eye-opener than a confirmation of any one's good taste in flower arrangement.

First, determine what kind of an arrangement you are trying to achieve, whether an arrangement for a bedroom, for a hallway, for a dining room table, for a child's bedroom, for a country church, etc. If you are arranging an exhibit for a flower show read the schedule carefully and study the exact wording of the class you are entering, noting any conditions or limitations imposed, such as color scheme, size, cost, etc., before you attempt it.

Next, select the most appropriate container, place the holder firmly in it and fill with water. The heavy, square wire holders that come in all sizes are very satisfactory; some of them have a piece of rubber on the bottom that creates suction and holds them solidly; or one may fill in around the holder with small stones, particularly if the flower material used is top heavy.

Rule 1. *Strong lines at the base, thus creating stability and balance.* There are many ways of achieving this, such as placing dark flowers, or heavy leaves, or larger blossoms low and near the center. Experimenting with different material will prove this a wise rule; place light flowers, for instance, at the base and heavy dark ones above them and notice how maladjusted and unbalanced an effect is created.

Rule 2. *Balance without perfect symmetry.* This is a rule that allows for delightful and unexpected effects, and avoids the necessity of both sides of an arrangement being identical. Practice this with some flowering shrub, letting one spray spring up and outward on one side and another droop tableward on the other. Skill in handling this rule produces very charming results.

Rule 3. *No crossing of stems or branches.* This is important, for when stems, branches, or emphasized leaves crisscross each other the effect produced is confused and distracting. To prove this to yourself make two arrangements, one with the stems crossed, one without, and note the improvement. Any flowers with perfectly straight stems, such as Daffodils, or Jonquils, demonstrate this rule easily.

Rule 4. *Uneven number of sprays, flowers, or large leaves.* This rule only has importance when less than eight or nine blooms are used. It developed from the stiff and too even effect often resulting from two, four, or six blooms in an arrangement. Count your flowers, sprays, or leaves if you are making an arrangement emphasizing them, and try for an uneven number.

Rule 5. *Avoid confusion of lines in a mass arrangement.* This rule includes not crossing stems, not jamming your container too full, and not distracting the eye with too many lines and curves and varieties of material. There is always a temptation to put just one more perfect bloom or spot of color into an arrangement, but if one resists, the final effect will generally be much more satisfactory.

Rules 6, 7, and 8. *No two or more flowers or sprays either exactly on a level, exactly above one another, or of exactly the same height.* These three rules can be considered together. The reason for each rule is obviously to prevent an arrangement from becoming too "squared-off," too stiff, or too even.

Rule 9. *Avoid weak lines or weak curves.* This rule refers to those arrangements that depend for their effectiveness not upon mass or color, but rather upon outline and shape. It is really a warning not to attempt so-called Japanese arrangements, that depend so much upon lines and curves, unless one is very sure of the technique.

Rule 10. *Never a spray of weak growth between two of strong growth, or vice versa, i.e. never "sandwich."* This is one of the easiest mistakes to make in arranging flowers for show purposes. Unless one has practiced the rule it is hard at first to resist the impulse (when there are two or more different varieties of colors of flowers to arrange) to

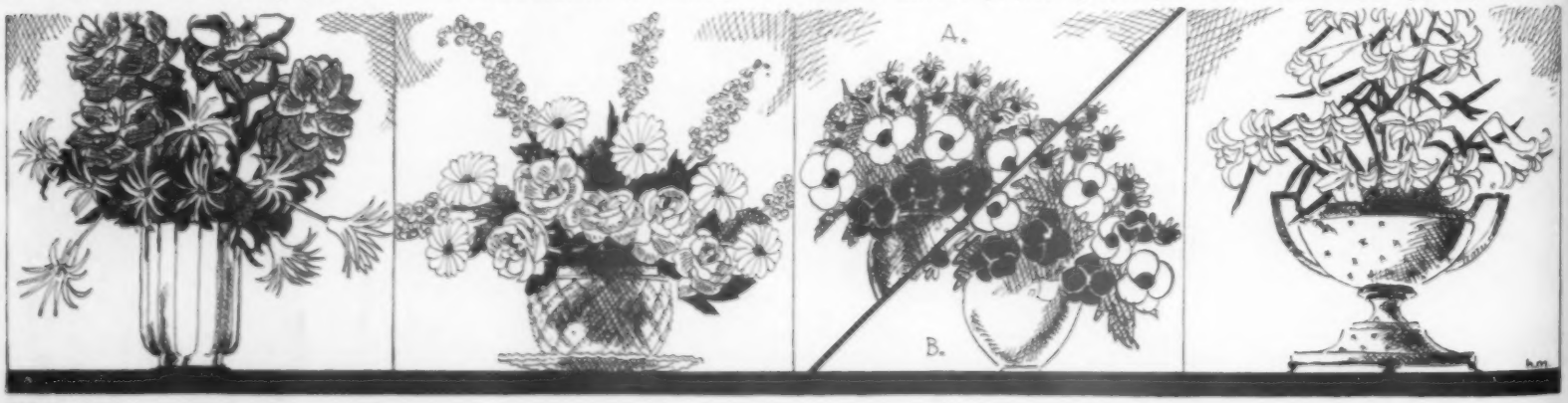
[*Please turn to page 235*]

Don't place dark, heavy flower material in a mass above lighter, more delicate and feathery flowers

Don't "sandwich" flowers in even rows; mass different colors and varieties together for interest

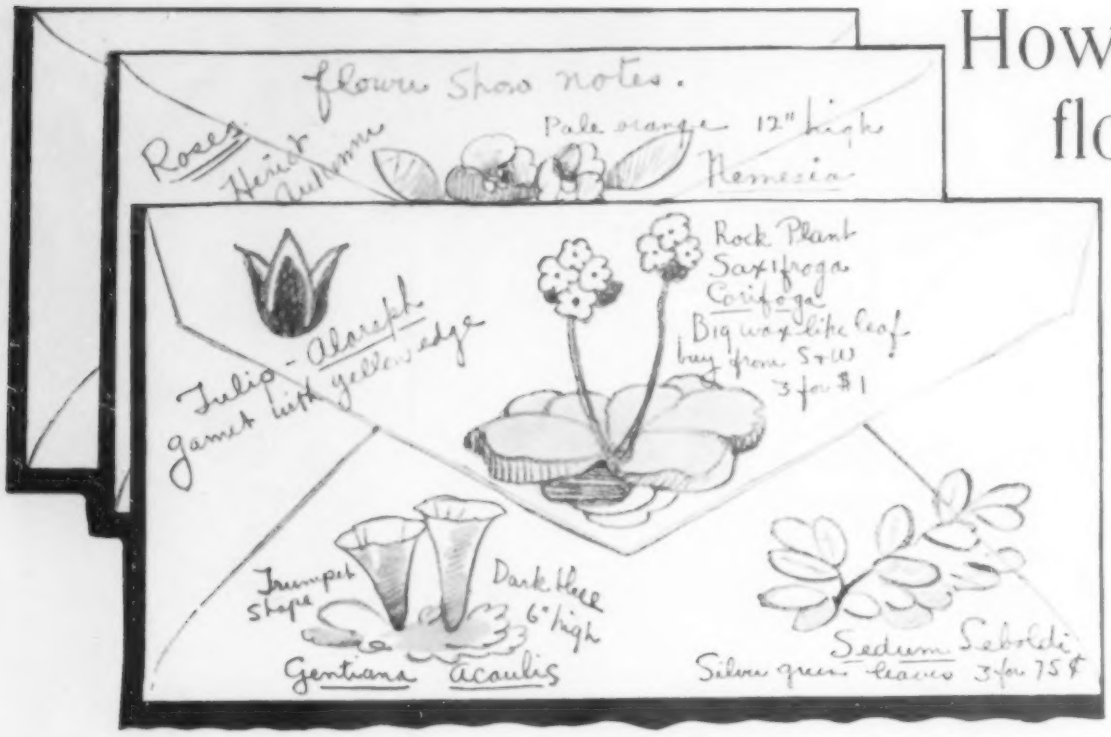
Don't balance too perfectly as in A. Instead try B. which produces balance without perfect symmetry

Don't place two or more flowers exactly on a level or above one another; it makes for stiffness



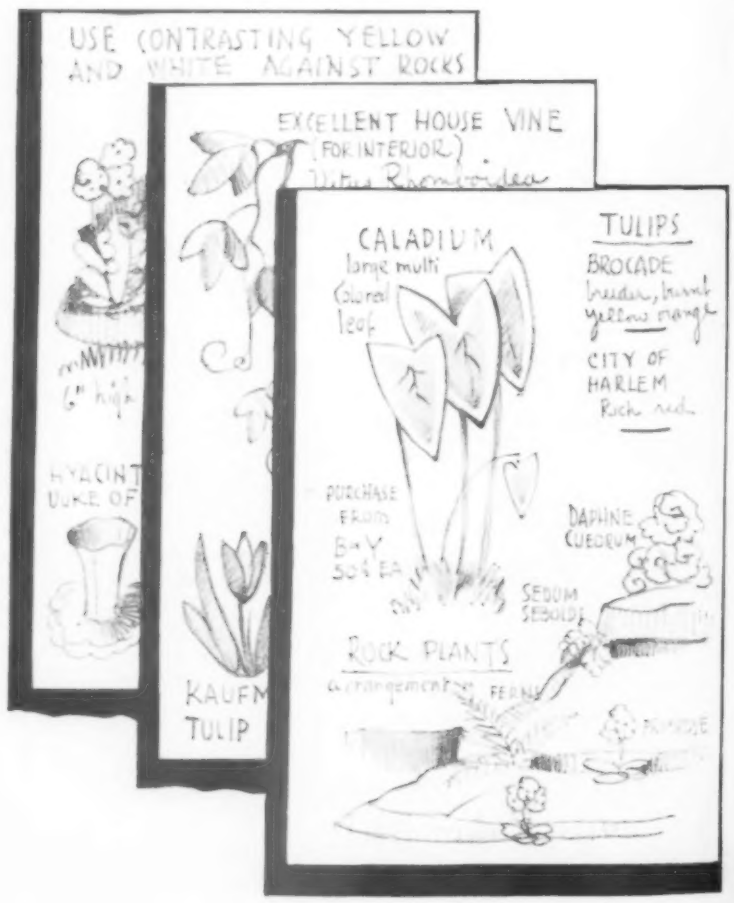
Color, not line, is given the emphasis in the arrangement above in the French manner by Mrs. Percival Beresford. From Mrs. Walter R. Hine's "The Arrangement of Flowers" (Scribner's). Melting harmonies of maize, salmon, flesh, mauve, blues, and off-whites. Above, right: A sensation of late April brought indoors. The Japanese Magnolia flowers, just as they grow, are sufficient unto themselves. This and the illustrations below from Mrs. Cary and Mrs. Merrell "Arranging Flowers Throughout the Year." (Dodd, Mead). Below, left: Made with the Hogarth curve in mind. Pink Shirley Poppies, yellow Aquilegia and Bleeding-heart. Below, right: From grandmother's garden, salmon Pompon Dahlia, red Chrysanthemums, yellow Marigolds, Nasturtiums, and blue Bachelor's-buttons in red-brown luster vase that reflects the lovely rich color tone of the Chrysanthemums

How to visit your flower show



Above are the notes I made the first year—on backs of envelopes. And below the sketch notes made the second year when a pocket-size notebook was taken along for the purpose. Only essential characteristics such as the shape of a leaf or the arrangement of rock plants were recorded

Portrait of two ladies at a flower show—one a heavily laden and very tired young lady; the other prepared to enjoy and profit by what she sees



William Longyear

AS EACH day the sun climbs nearer the zenith and the Snowdrops, Scillas, and Crocuses appear in little clusters along the garden walk, many of us eagerly anticipate the great spring Flower Show. Attending the Flower Show, however, should be much more than a passing amusement. It should be a lasting and helpful experience.

A few years ago I acquired a suburban home with its garden plot. These suggested my first visit to a flower show. I was prepared to rub elbows with sentimental ladies and aesthetic men (if any). I was completely disillusioned and unprepared for the pleasure which awaited me. The color, the extent and the novelty of the acres of rock gardens, pools, and rose arbors eclipsed the eager crowd which filled the aisles. I found the flower show audience a wholesome appearing lot, people who obviously spent a good part of each year out of doors. A rugged note was given to the crowd by broad-shouldered superintendents and gardeners from outlying estates.

Each flower show since that first one has suggested better ways to make use of the opportunity. The first year I made a few notes on the backs of envelopes. These later proved so valuable that I now go completely equipped to record my impressions, and pass these suggestions on for what they may be worth, if you profit as well as enjoy your next annual visit to a flower show.

The mornings or meal hours are generally less crowded.

If possible, go alone or with someone who is not too dependent and talkative. The greatest pleasure and the most lasting impressions are gained by standing quietly beside the exhibits to your heart's content. Much valuable time and strength are dissipated in keeping track of companions, in answering their questions, and in having your attention diverted. No two people are interested in exactly the same things at the same time. After seeing the show with your companion it may be well to separate for an hour, meeting later at an appointed time and place.

The spring flower shows are generally held while heavy coats are still being worn. Check these at once as the warmth and the burden of carrying them will try your strength and humor. This same suggestion applies to umbrellas and packages which will engage your hands, not leaving them free to write and to examine specimens.

Take with you a pocket-size pad of paper or a note book, also two well-sharpened pencils with erasers. A roomy handbag or spacious pocket will be useful for carrying the printed matter you will collect.

Consider each garden as a whole, grasping the beauty of the ensemble and then analyze it to decide what pattern, color scheme, or plan makes it so successful. Next, note individual plants and flowers, then their placing and names. Here is where the pencil and pad come in. The names and word descriptions of new flowers are inadequate. A rough sketch showing general shape and size of the plant will serve as an instant reminder for future reference. These little drawings do not demand artistic ability. With the sketch should be a few descriptive words concerning characteristics, culture, price and where the plant may be obtained.

Constantly seek new and improved ideas for your own garden. Do [*Please turn to page 235*]

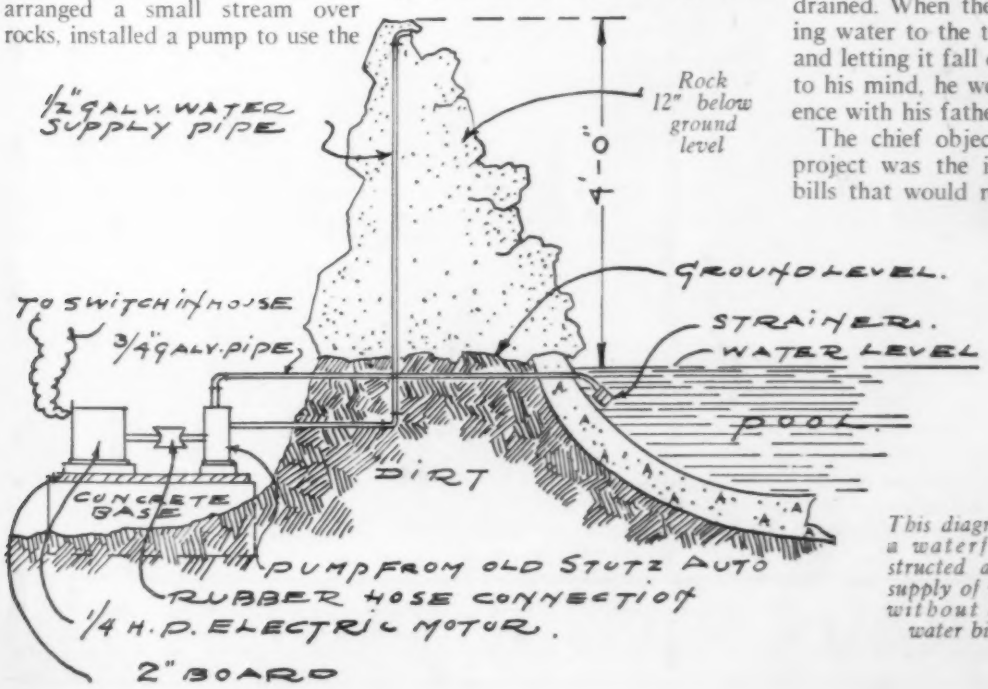
A waterfall is not expensive

Marjorie Dobbins Kern

THE ambition to create a waterfall in one's own garden is likely to assail any amateur garden maker at some time or other, but it came to Carleton Cross, the son of Professor Ira B. Cross of Berkeley, California, at the premature age of twelve years. The practical difficulties and expenses connected with the project, which might have vanquished many an adult at the start, did not deter this boy from bringing his plan to a successful conclusion. He arranged a small stream over rocks, installed a pump to use the same water over and over again, connected it with a switch in the basement so that the water could be turned on and off from the house, and completed the whole enterprise at an expense so small that not even the most constricted budget would be unbalanced or cramped.

A small pool was already in place at the bottom of the garden, constructed with a cement base and a naturalistic coping of rocks. At the far side of the pool the boy began to erect a mound of rocks, using cement to keep them in place, and leaving pockets of earth between them. In the pockets he planted Maidenhair Ferns and Moss and little flowering rock plants, taking care to see that each pocket was properly drained. When the idea of bringing water to the top of the rocks and letting it fall over them came to his mind, he went into conference with his father.

The chief objection to such a project was the increased water bills that would result if a fresh supply were continually drawn off, so the possibilities of pumping the water and using it over again were investigated. It was found that to lift a small stream of water to a height of five or six feet would require an electric motor of one fourth horse power and a small centrifugal pump. This motor was purchased for seven dollars and a half. A trip to an auto wrecking yard produced a pump in good working order from a second-hand Stutz for the rather small sum of two dollars and a half.



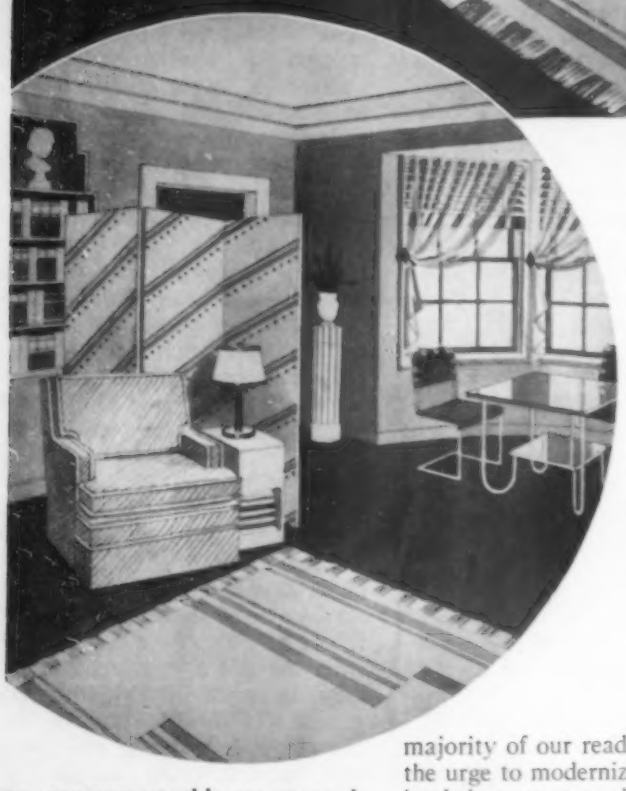
This diagram shows how a waterfall was constructed and a constant supply of water provided without affecting the water bill in the least

These were installed at the rear of the mound of rocks and below them on the natural slope of the ground. The motor and the pump, with a rubber connection made of a piece of hose between them, were bolted on a two-inch wooden base, set in a firm concrete foundation. A planting of shrubs around the machinery kept it out of sight. As a slight hum from the motor is perceptible, it may be sunk in a pit if the ground is level; in Eastern climates it is better to provide a waterproof structure over the top.

The outlet pipe for the running water is set vertically between the rocks, with an elbow at the level of the pump to connect with it. A second elbow is placed at the top of the pipe, facing toward the pool, and this is concealed by rocks so that the water appears to

[Please turn to page 236]

William F. Cruger



New setting for modern living

by Wm. F. Cruger

IN PRESENTING this smart modern living room we had in mind the fact that the great majority of our readers who have the urge to modernize must do so in their present traditional backgrounds. The room shown, therefore, is of average size (approximately 16′ x 22′) and has the usual number of openings. Comfort for every member of the family received first consideration, and ample provision has been made for conversation, music, cards, reading, and writing.

A typically modern color scheme gives this room an inviting air. The color of the linoleum is a rich red-brown, and the large hand-tufted rug has a tan ground with design in dull red. The two long walls and the mantel wall are lemon-yellow, while the bay window elevation is a warm gray. The ceiling is pale blue. The settee is upholstered in a new cotton and chenile fabric with copper-colored background and design in white. The easy chair and stool beside the fire are covered in a yellow shaggy fabric whose weave gives it the appearance of many shades. The other comfortable chair is tan covered in a new chenille fabric.

The cantilever type chromium chairs have corduroy backs and seats in a warm red. The pedestals are the only purely decorative pieces and echo the vertical lines of the mantel, lacquered white. The large mirror, flanked with concealed lighting panels, enhances the air of spaciousness and affords a smart decorative effect under artificial light. The white organdy glass curtains are held in graceful loops with chains of polished metal and crystal tiebacks. Additional sparkle is given to the entire scheme by the crystal, chromium, and glass paper of the lamps and accessories.

Diagonally at the left, stream lines are accentuated in a low, underslung davenport, designed without arms. From Modernage

Modernism—a refreshing note

EVERY age seeks to express its spirit in the design and furnishing of its home. It is only natural, therefore, that in this scientific era we should design our homes to conform with our enlightened standards of modern hygiene and healthier living. Then, too, there are new materials which could not be translated or adapted to traditional styles, but deserve a language of their own.

Modernism, therefore, was born to fulfill a function. Utility is its birthright and receives prime consideration in the design of any modern structure or article. Mass and simplicity of line take precedence over ornament. Details of enrichment suggest a mood or emphasize a purpose, and mere "ornamentation" is avoided. It is a sensible style, whose chief characteristics to date are: *utility, unity, simplicity, fine proportion, rhythm,* and *originality.*

It has been the mistaken belief that the new style was not compatible with traditional period backgrounds and furnishings; and, as few of us can afford to discard all our old things and start completely anew, the acceptance of modernism has been delayed. The truth of the matter is that modern pieces *do* harmonize beautifully with those of the best classical periods; and architectural backgrounds in the traditional manner may be adapted to the modern spirit, often with only minor expense. We remember, however, that modernism looks ahead. It is designed in anticipation of tomorrow's needs as well as those of today. By the same token, the modernist looks at tradition for inspiration—not imitation. He does not frown upon the beauties of the past, but he does not limit himself by tradition. The twentieth century designer has the courage and the need to be original. The home decorator's choice lies here: tradition dictates; modernism encourages originality.

The proper handling of any modern decorative scheme calls for sound planning, facility, and keen discernment. Originality without good taste will not suffice. It is impossible to set down any definite rules or to write a history, for the new style is vigorously alive and is ever changing. Perhaps that explains its great appeal.

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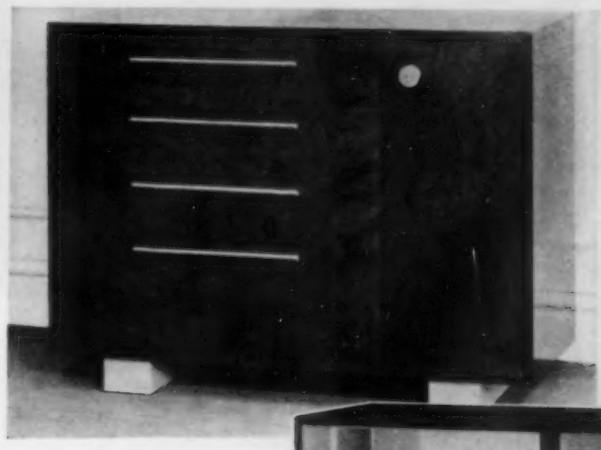
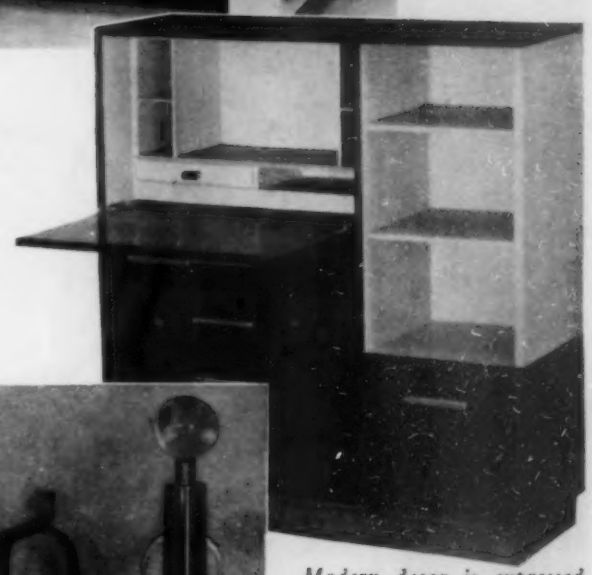
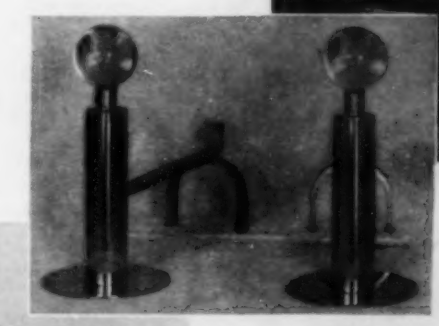


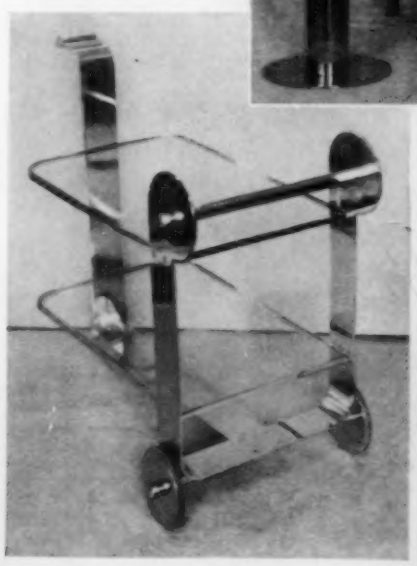
The simplest type of geometric design characterizes a bureau of laurelburl and curly maple, with interesting metal hardware. From the John Widdicomb Co.



Modern decor is expressed in a combination desk and bookcase in contrasting wood tones, walnut and curly white maple. From the Heywood-Wakefield Co.



Fire "irons" in the modern manner are of chromium, in column form, with ornamental crystal balls. From H. A. Bame



The modern combination of chromium and glass is repeated in a serving table. From Salmon-Trietel

A spinet piano in the modern spirit has been designed by Mathusbek. Inlaid metal strips and wood worked with the grain running in contrasting directions

The very newest version of modern furniture takes something from Chinese design, as does this table-desk with bookcase section. From Baker Furniture Co.

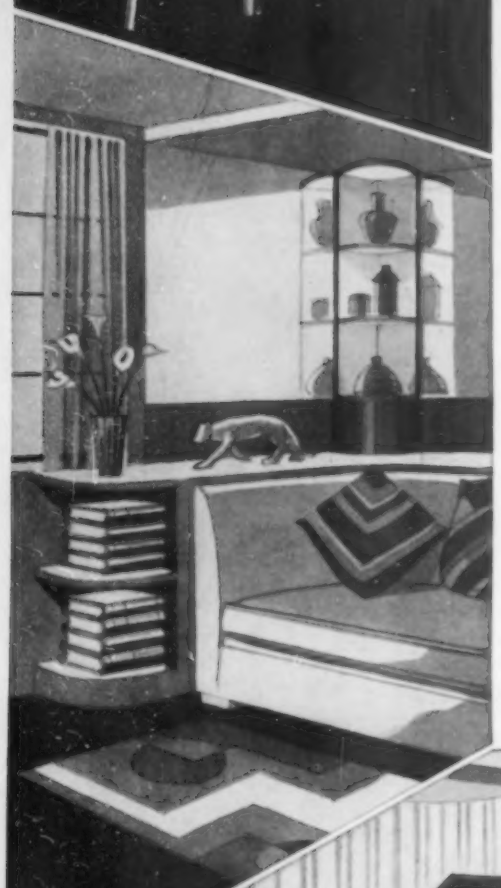
Upper left: Moving the dining table up to a window or a shimmering mirror may provide a welcome change and saves space. Note the horizontal wall treatment and indirect lighting

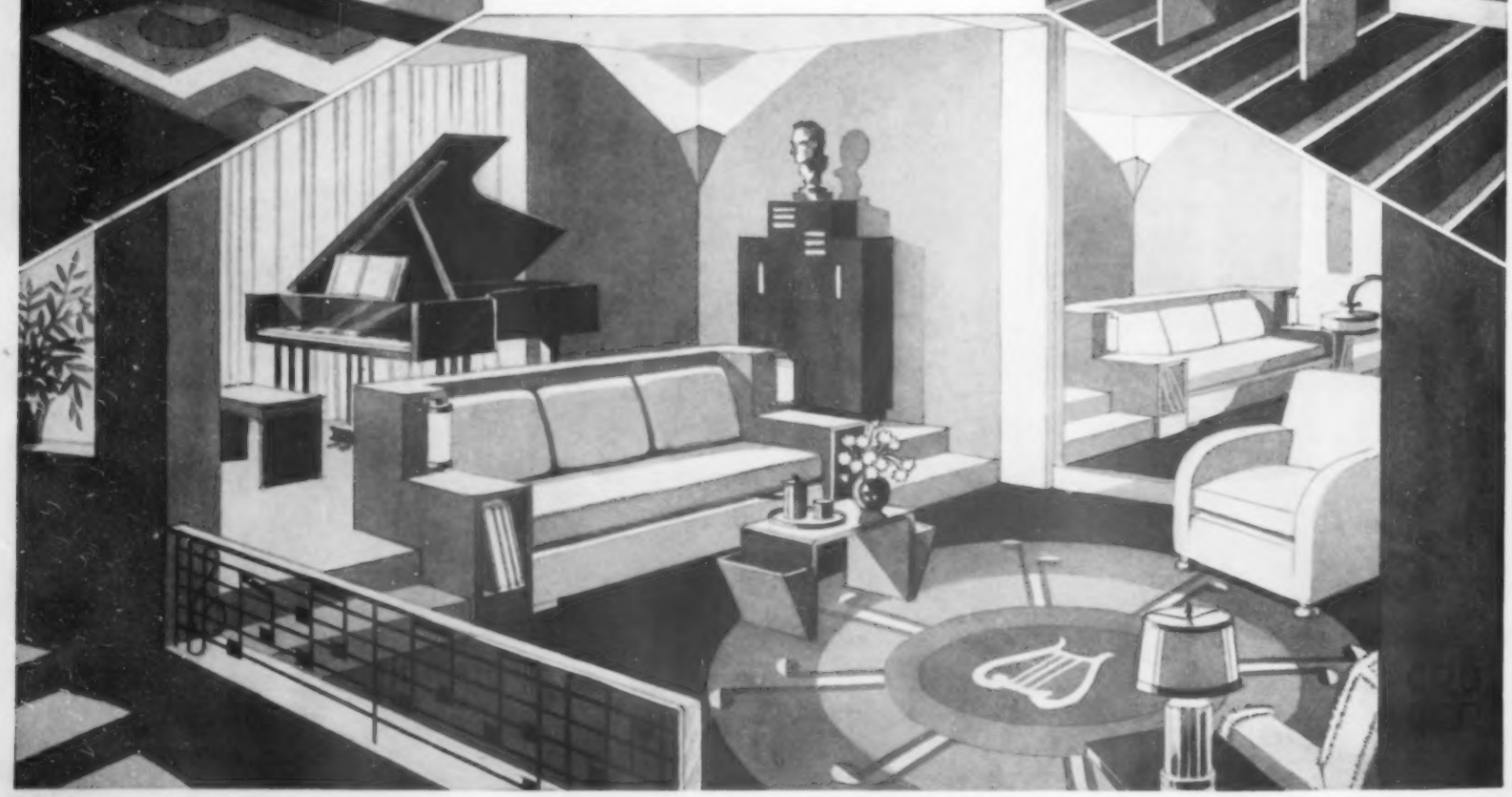
Upper right: The amusing aluminum cocktail shaker was designed to cover up an unsightly water pipe and the stools are quite in keeping. The swinging doors are made of old shutters

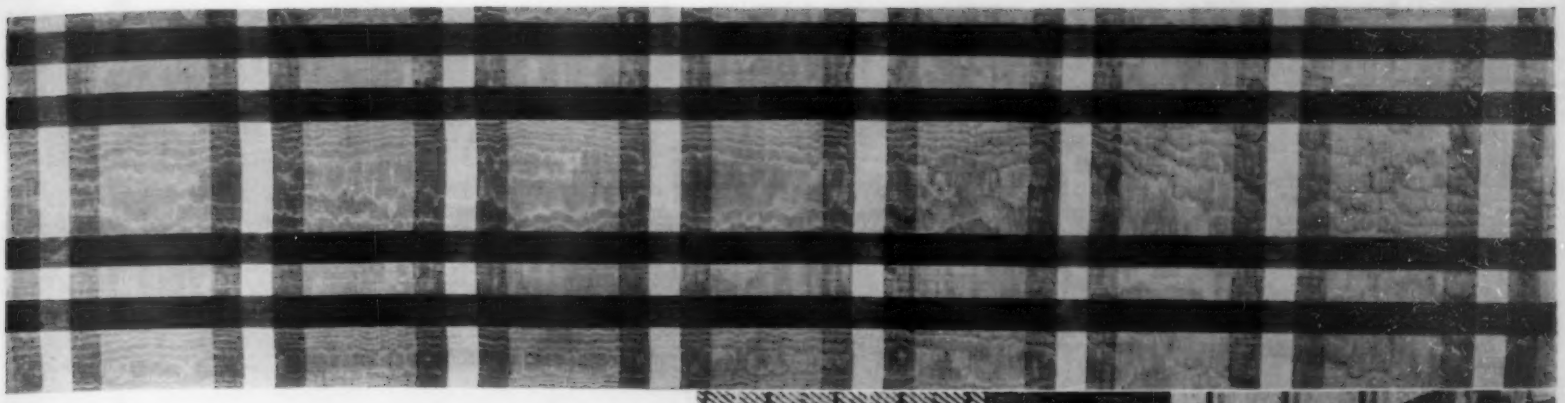
Center left: Note the interesting use of mirrors, concealed lighting in the base of the corner cabinet which has glass shelves, and the built-in effect of the comfortable davenport. With the addition of accessories this becomes a most inviting corner

Center right: Picture the walls of the recess in celestial blue spun glass, the smart-looking dressing table in white with chromium trimmings, carpet of blue, gray, and white stripes. The glass shelf permits an unobstructed view in the full-length mirror. The vertical panels at sides conceal lights

Below: "Music in the air" is the name we've given this studio living room. An amusing note is the treatment of the monel metal railing. A hand-woven rug echoes the musical theme. The setting is both comfortable and dramatic







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Remember the function of the room and plan furniture, coloring, lighting, and accessories to suit. After you have thought of everything, eliminate non-essentials and simplify; not to the point of bareness, but merely to protect the scheme from overcrowding, for modern interiors suggest more room for living.

Avoid the use of too many colors. Remember that in good modern decoration color does not overpower or detract from design. The use of numerous hues of the principal colors is perhaps the most outstanding note of modern color schemes. Fresh, clear, crisp tones are used, but, always, with the view to enhancing textural beauty or strengthen design.

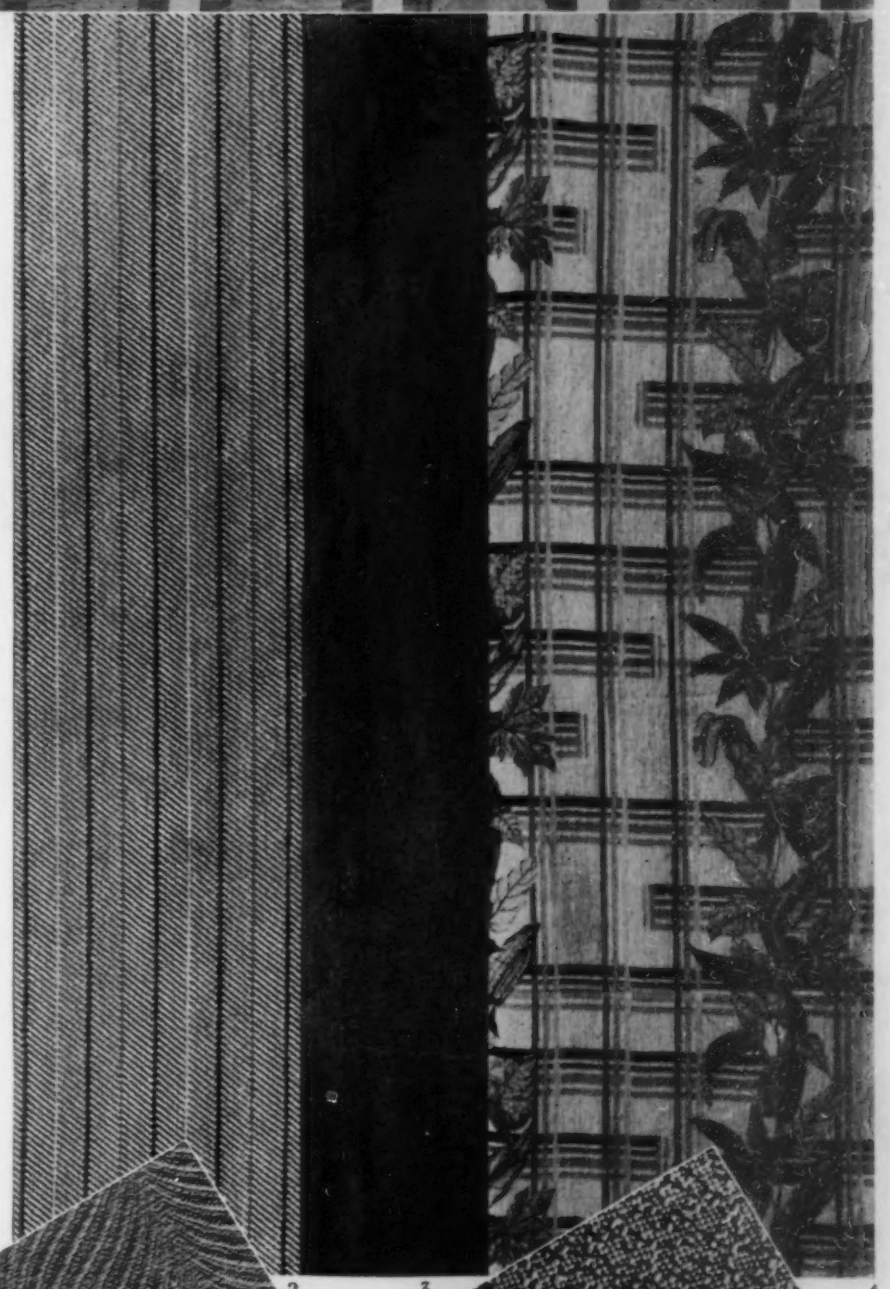
When you have carefully planned your entire scheme, have the courage of your convictions, for the new style does not flourish under timid treatment. The new designs when "toned down" or "modified" are almost sure to lose the freshness of spirit of their inspiration, and the result is weak.

Modernism appeals because of its beauty and strength of design, and its sound utility and comfort, and because it offers us a chance to be really different. Every great age has had its new style, and in this twentieth-century style lies our opportunity to give free rein to our imagination and ingenuity.

Modern fabrics

Choose upholstery fabrics that will strengthen the character of the pieces they are to adorn. The new designs are mainly stylized interpretations rather than realistic portrayals. Texture is almost everything, and color plays a supporting rather than a leading part. Sheered and shaggy pile in the same fabric, mercerized and natural threads, ribbing, and other interesting tricks of weave give even the plain color fabrics effective high lights. You may give your windows an air of luxury through the use of new lustrous fabrics of generous cut and tie back points which permit sweeping graceful lines. Often the conditions will not permit graceful fabric treatment, and when this is the case Venetian blinds or Carver shades may effectively achieve the maximum of sunshine.

Descriptions of these fabrics will be found on page 240



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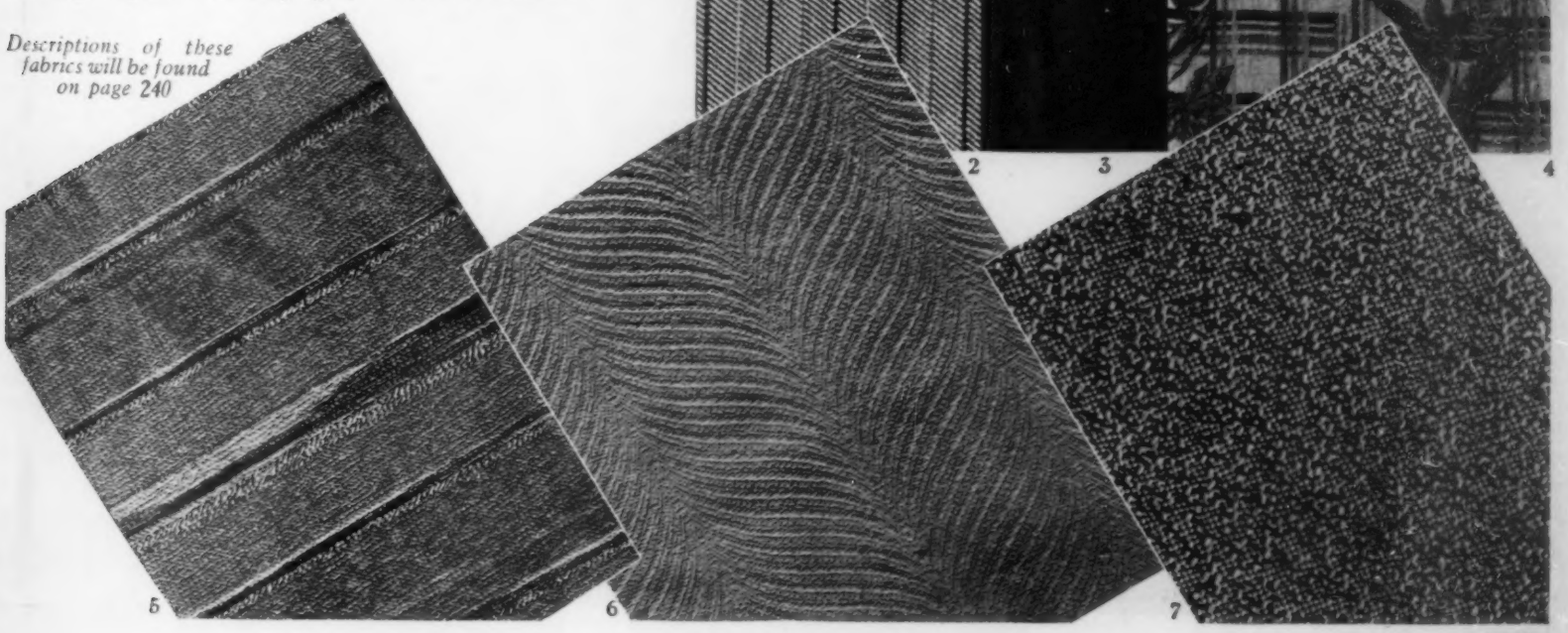

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Bloomingdale's go modern with us, and do a child's room in the modern manner

THIS month two of the leading department stores are coöperating with us to show you rooms furnished and decorated in the modern manner, and these will be ready and waiting for you to see when you read this. Bloomingdale Bros., in New York, and The J. L. Hudson Company in Detroit, Michigan, have each arranged a delightful version of contemporary decorating, and both will be glad to welcome AMERICAN HOME readers who can visit these special displays.

Bloomingdale's decided to do a child's bedroom, and it is particularly interesting because it demonstrates graphically how suitable are the simple lines and substantial forms of modern furniture to the needs of a child. The colors are right, too; a restful gray-blue for background with accents of bright red and of white. Gray-blue wallpaper with a simple figure of whitish gray is framed in woodwork of the same gray tone. Red is introduced first in the curtains, of alternating red and white organdie panels stitched together, then in red tape run through white Venetian shutters and red striping on the gray window cornice, and finally in red and white piqué used to trim the white organdie bedspread. The rugs have the deep pile and off-white coloring so characteristic of the modern idea.

Furniture is maple with black trim. The bed is full size so that it will serve both now and when the child grows up. Matching chest of drawers and bureau, with its low-hung mirror, provide generous storage space. These three pieces are priced at $59.93. A place for the precious possessions of childhood and favorite story books is the right of every child, and the bookcase here is low enough so that books and playthings are well within reach. ($32.95). And at the foot of the bed is a child-size table and chair for games, painting, etc.

Shiny red shades on two matching chromium lamps carry out the color scheme, as does a little red and blue plaid shade on the bedside lamp with its horse-head base, illustrated above.

J. L. Hudson, of Detroit, show several successful ways to handle modernism

WHERE there is restricted congestion of space, there should be inspired expansion of ideas" says this progressive store in Detroit, and proceeds to prove that it can be effectively done, whether in apartment or small house. But to us, the important thing which they have proved, is the fact that modernism may be treated in a manner that will appeal to the most conservative.

In the apartment living-dining room at the right, an attractive setting for the dining end of the room has been built around a corner window of excellent proportions. This end of the room has been painted a flat African brown, a color devoid of the warm reddish hues which make the usual brown so tiring a color to live with. The dark end of the room has been painted a flat French gray, thus transferring light where the natural light leaves off. Moldings, trim, and baseboards are made to appear continuous by painting them in these same colors—a simple trick, but one which adds immeasurably to the feeling of space and modernity. The furniture is of ecru-walnut with highly reflective surfaces and of simple design. The floor is carpeted in a "seemingly-seamless" carpet of rust and rose-taupe. Chair coverings are of beige rep and the love seat upholstered in a novelty plaid in rust mahogany and gray colorings. The wide recessed window allows room for an ever changing composition of plants, etc., and the light is controlled by the draw curtains of tangerine fish net.

The second room (shown below), is a music room, though it might well serve as a living room in the small house. Walls, ceilings and woodwork are painted eggshell,

"Close-up" views of the floor coverings in the foyer and the music room. The entire background scheme for three rooms (of which the music room is a part) was evolved from the choice of wallpaper for the living room, a Greek key design in tobacco brown on an eggshell brown

Enlarged to a size of six feet square, this design in tobacco brown, was inset in a light beige ground carpeting for the hall, and likewise carried out in the music room

while the floor furnishes the first dramatic note. Of brown strié rubber, with a 12" Greek key border of eggshell, it furnishes a formal yet strictly practical floor covering for a much-used room. The next dramatic note is the use of a wide Venetian blind with alternate slats of five brown and three eggshell, with eggshell tapes. Completing the window are draperies of eggshell damask with stylized Calla Lily design. The round back chair fits into the curve of the walnut piano, and is grouped with convenient table and reading lamp. All important pieces of furniture are of walnut, and accessories in eggshell. A few modern color wood blocks on the walls, Calla Lilies and Cat-tails in decorative bowls, and simple classic modern lighting fixtures, complete the distinguished simplicity of a room that is distinctly in the modern manner. Thus through the useful grouping of its furnishings, a dramatic yet conservative color scheme, do they prove again that modernism can be successfully handled without resorting to sensationalism.

To enjoy one's garden thoroughly one should work in it and live in it, not simply pass through it. And so I begin ~~my~~ outdoor living in this sunny breakfast room

A garden that's really "lived" in—Margaret Goldsmith

THE breakfast terrace pictured here was a happy afterthought, but has proved so pleasant that now I do not see how I could possibly have done without it. I was digging up flower beds around my little house and laying a path of stepping stones through the middle when one of my elderly neighbors, known as Gramp, came to call. He had lots to say, and it was far too lovely a day to go inside, so we stood near the door, he gesturing in a lively way and treading first on the Petunias and then on the Pinks that bordered the walk. Finally he became aware of my suppressed pangs and hastened indoors, muttering something to the effect that "there wan't no place you could stand and talk without steppin' on a posy."

The next time he came to bring me honey and homemade wine he found I had made of native stones a paved place about ten feet by seven adjoining the southeast corner of the house and the doorway. "Well," he remarked, obviously relieved and at the same time amused by the humpiness of it, "I see ye've made a little trompin' ground out here."

Since then I have had a cross-eyed old codger named Theodore move the leaning Apple tree into place just outside the low retaining wall, where it has thrived, much to the surprise of the tree experts, who insisted I could not move a wild tree of that size. Those friends who pray they will not succumb to pottering around a flower garden will never know the thrill I get when I drop into the old settle in the shade of this tree, after a heated session of weeding, and drink in the fragrance of the Lilac back of the bed of salmon-colored Tulips and blue Phlox divaricata and note the Columbine trembling in the ecstasy of springtime air. For I have learned that to enjoy one's garden thoroughly one should work in it and live in it, not simply pass through it.

Any out-of-door room needs boundaries and a little feeling of seclusion. The breakfast terrace has the Apple tree at the east end and the Lilac at the west, with the house to the north and the wall bordered with white Peonies all around three sides. Coffee here in the morning sunshine is ambrosia. I remember one Washington's birthday when the noonday sun made this spot warm enough for us to have lunch here. But in the summer it is too hot.

One soon discovers at what time of day certain parts of the grounds are most delightful. On a teeming July afternoon the north side of my house provides the best shelter from the sun. So I built out a terrace adjoining a latticed shower room to take advantage of the location. Steps lead down to it from the western end as shown in the photograph. A Hornbeam tree grows up between the stones on the terrace. Do you know the particular charm of the Hornbeam? It has shiny black, gracefully slender boughs spreading far out laterally at a height just over one's head, where the delicate leaves make a close canopy. So much for the roof of my terrace.

My walls here are made up of the gray shingles of the house at one side and the very heart of the foliage of maples to the north, which is explained by the fact that the ground in which they are rooted is several feet below the level of the terrace. Furthermore, the meadow vista down through the Maples, to the brook, since it is seen from above and has a great limestone peak and a grove of Pines at its further edge, presents only a soft green stretch of shaded grass with no expanse of glaring sky visible to tire the eye. I cannot emphasize enough the advantage of foliage overhead and restful shade wherever one looks for this kind of out-of-door room. The glare on most terraces is what drives people under man-made roofs on lazy dog days while I can enjoy the free air, a cold shower, lunch, a siesta, cool drinks, or an afternoon of bridge in privacy and comfort out of doors.

Photographs by Old Masters Studio, Inc.

Any out-of-door room needs boundaries and a little feeling of seclusion. Restful shade, too, is essential, for it is the glare on most terraces which drives us under man-made roofs on those lazy days when we should be living in our gardens

In my garden, you can breakfast in the sun amidst the Petunias; lunch above the brook; dine under the Elm and watch the sun drop behind the western hills; and on rainy days, or even on blustery March days, I still am able to enjoy the garden from my bay window

Do not suppose for a minute that this north terrace is gloomy! On an August afternoon tawny Daylilies and lavender Beebalm nod their heads to the left of the steps up to the sunshine, while to the right, in the shade, I have set out Fuchsias, Heliotrope, and Begonias with Ferns and Hepatica in between. Along the edge of the terrace are pot herbs and mint for use in cold drinks and salads. Gay color is provided by the canvas canopy on the Deauville chair and the donkey cart painted turquoise-blue and lemon-yellow with touches of Venetian pink. Steamer chairs are stretched out beyond the refreshment cart, and a tin match box with a cover is nailed to the trunk of the Hornbeam tree at a convenient height for smokers to reach. This stationary match box, I may add, solved the problem once and for all of "where are the matches?" Helpful friends were always carrying match boxes inside the house until I thought of this device.

I suppose every one of us in our adult homes tries to have some detail as nearly as possible like some cherished memory from childhood. One of my early joys was to walk out with my father at sunset time to an open field on high ground and from under a solitary Elm watch the changing sky as the sun dropped behind the western hills beyond the valley of the Genessee. It seems miraculous that I should have found a hillside home in Connecticut with just such a lofty Elm as I remember and just such a view to the west at no distance from the house. Is it any wonder that I could not wait to level off the ground under the Elm, sow grass seed for a lawn, plant a shrubbery screen on the road side of the plateau, and furnish this sunset room?

The first bit of furniture I acquired was a sawbuck table from a farm auction. Next came some Habitant chairs, which withstand weather, and the hand-woven grass hammock from Puerto Rico to swing from the Elm to a post. For some reason hammocks have gone out of fashion, but I want to tell you that mine is about worn out from constant use by adults who had forgotten what fun it is to lie on one's back swaying gently and looking up into an oriole's nest, miles high, and the pattern of green-gold leaves against the blue. To store this hammock and waterproof cushions away from the rain, I bought an old red chest which also acts as a serving table. The final, but most important item in this Elm tree dining pavillion is the stone fireplace. If food can be served piping hot from a grill that is built high enough so the cook does not have to stoop over while at work, out-of-door meals have a zest and flavor impossible to describe.

One advantage of so many places to dine out of doors is that it lessens the burden of elaborate meals. I try to take my guests' minds off the simple fare, you perceive, by offering a wide choice of scenery. You can breakfast amidst the Petunias, lunch above the brook, and dine under the Elm looking over the Bittersweet tangle, the Queen Anne's Lace, Chickory, and Goldenrod to the flaming sky and the enchanting blue of hills far away, and after the last steamed clam and ear of sweet corn has found a taker, draw up around the open fire and sing the songs that release the spirit.

The only trouble with *al fresco* living, of course, is that even in summer the weather sometimes drives one indoors. The next best thing for me is to sit in the bay window which projects out of the south side of the living room into a little dooryard garden and rockery. I put in the bay to replace a narrow window to the extreme right of the present opening. The effect has been worth twenty times the fifty dollars it cost. No matter how blustery the March winds, I can look out and enjoy the first Snowdrops, Crocuses, and Squills. Sunshine pours into the room much earlier than formerly and later, too, because of the eastern and western side lights. The main vista is due south where in summer rains white and lavender Phlox, Tiger Lilies, and deep crimson-brown Coreopsis tinctoria brush the panes. I carefully avoided heavy sashes and deep trim in planning the window so that I would have only the glass set in fine proportioned muntins between me and the garden.

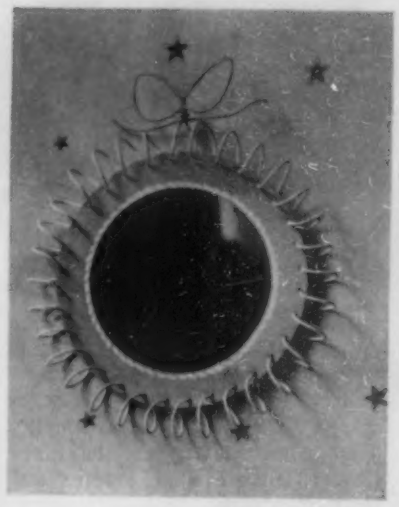
The gatehouse is framed in by the stone wall, that leads up the main path to the front door. It is the hallway among my out-of-door 'rooms, and is equipped with narrow seats at each side and an old apostle's bell from Tours hanging above with a leather thong by which visitors can announce their approach. The idea for the gatehouse came from a nursery book illustrated by Kate Greenaway. Latticework fills in the arched opening under the peaked gable roof. Yellow Roses and Honeysuckle grow over it. I do not know how you feel about the entrance to your home, but my own theory is that an enclosure of some sort, if only a low hedge, is appropriate to mark the transition between the public highway and the privacy of home, and that an attractive hallway of some sort is equally important as the entrance to one's indoor and out-of-door living quarters, however simple they may be.

When March winds bluster ~it's time to brighten up inside

It's a sort of discouraging time of year for the house. The things that were new and exciting in the fall have had time to lose their novelty; it isn't yet time for spring cleaning and refurbishing; and it's too soon to forget about the house and take to the garden. But cheer up! Here are some little tricks that will have big results in your tired rooms! And there's something for almost every room in the house

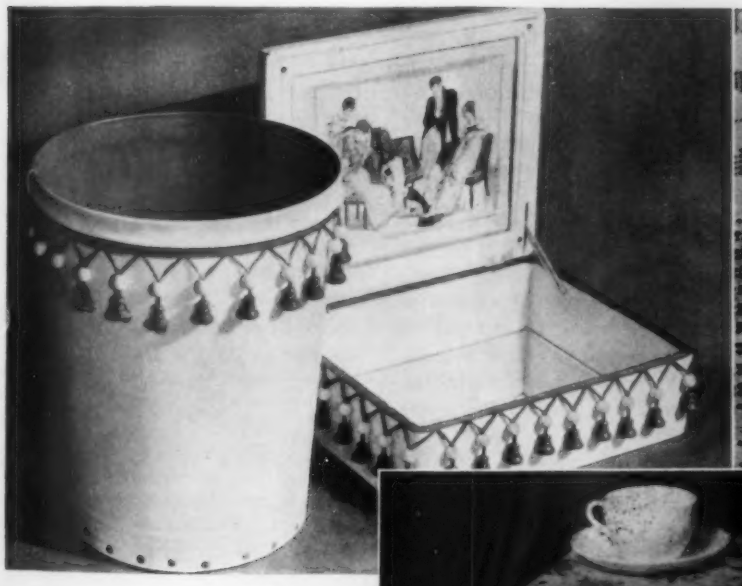
A small round mirror narrowly framed in iron, reflects cut flowers or growing vines held in a dark green glass pot, to match the candle holders. (Mitteldorfer Straus)

At right: There are a dozen places for this painted tôle and wire basket, which might hold flowers or plants as well as fruit (H. S. Bailey). A graceful ivy bottle on an iron stand is really an efficient book-end. (Mitteldorfer Straus)

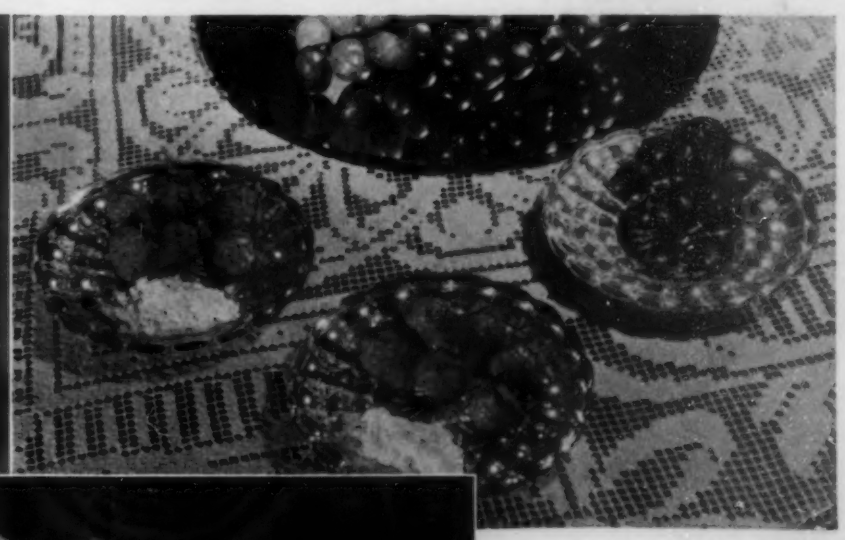


Above: Another idea in mirrors, also small, is a frame of painted tin with spiral wire edge and a jaunty wire bow. (H. S. Bailey)

When appetites are just a little jaded, try serving on mirrored plates like these, and watch the faces of family or guests brighten up! (Mitteldorfer Straus)



Above: Painted white, with gay red wooden fringe, a scrap basket with mirrored vanity box to match will add a new touch to the guest room or even to the master's room itself. (H. S. Bailey)

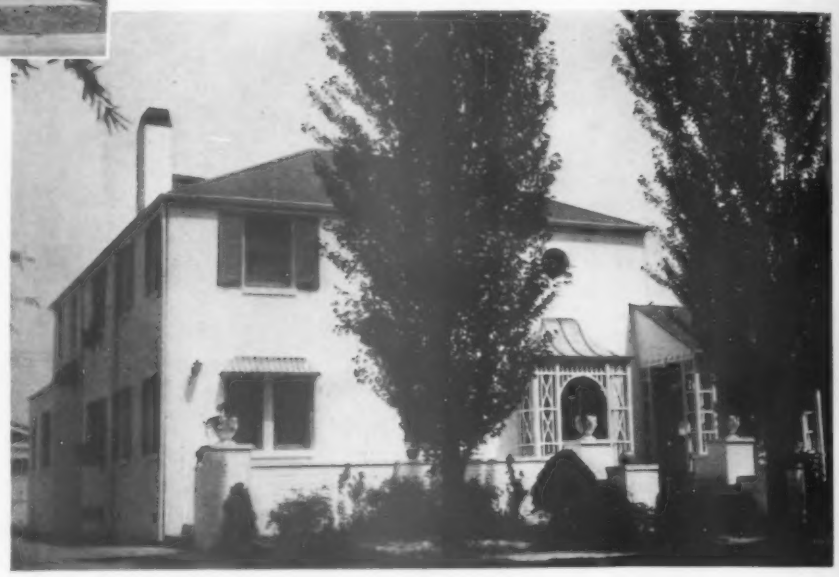


A gay fruit pattern in bright colors takes this oilcloth out of the kitchen and puts it into the breakfast room (Columbus Coated Fabrics Corp.). The centerpiece is white pottery fruit, and the china also white, with strawberry design (Mitteldorfer Straus). To carry out the color scheme, the fringed linen napkins are red (B. Altman & Co.) and the glasses for tomato juice have silver and red stripes at the top, and handles. (Ovington)

Photographs by F. M. Demarest

Two remodeled bungalows in Corinth, Miss.

Thomas H. Johnston, *Architect*



Here you see the front elevation of the Norwood house and, directly below, the side elevation—both before and after remodeling

THE owners of the bungalow above, Dr. and Mrs. C. W. Norwood, realized, after having a small fire which gutted out a half story of their home, that here was the opportunity long sought after to remodel, and at the same time to realize some returns on their investment.

The first consideration was the low ugly porch which cut off the prevailing breezes in this section of the country. This porch was entirely done away with, leaving the former porch an open terrace, and a smaller porch added at the southeast corner. In adding the second story, the new brickwork made a decidedly unpleasant line between the old and the new work, so the architect used a white cement paint to bind the whole together, and to do away with that usual "added to" look. The roof lines were changed and little inexpensive and interesting details were added. For example: the metal hoods over the windows of the living room, the circular windows, the latticed entry, blinds and window trim painted a jade green, the carriage lamp at the drive and the flower pots on the west elevation under the windows in hand-wrought iron brackets. Next, consideration was given the old garages which were repaired, reroofed and overhead doors installed. The old coal house at the rear was enlarged to form a third garage.

The new second story which was added is a complete separate apartment containing a living room, two bedrooms with dressing rooms and ample closet space, dining room, kitchen, breakfast room, and bathroom. This apartment has an inside entry, and likewise an outside entry and porch on the east elevation.

The living room walls were of plaster having large cracks in several places, so the living room walls were all paneled in Alabama knotty pine, stained a lovely honey color, and waxed. Radiators were concealed in the walls under window seats flanking the new fireplace of hand-made brick. With the addition of bookshelves and solid wood doors replacing glass doors, the room has become livable. Between the dining room and the living room an open colonnade was torn out and replaced with double doors and book shelves. The walls in the dining room were also paneled, but they were stained a much darker color to harmonize with the walnut furniture. All the walls and floors were done over on the first floor and with the addition of new closets and built-in wardrobes,

[*Please turn to page 239*]

The Bynom house is shown below as it looked before remodeling and on the opposite page you see it in its new guise, completely transformed

The same house–with a different spirit

Lucy Clay Winn

In our January issue we showed a photograph of Mrs. Winn's house among other readers' homes—little suspecting the transformation it had undergone. Receiving Mrs. Winn's interesting story, we decided to pass story as well as pictures on to you. "The experience of remodeling is a rich one, after which all homes are more interesting," says Mrs. Winn—and after reading her story we can well believe it, and we are sure you can too

WERE you born in a house of the "gay nineties" with a fancy porch making an arc around one octagon end above and below to the north and west, with another octagon end upstairs and down to the east? Certainly I was marked by that very house with a loathing for everything fancy and superficial, and became possessed with a love for things simple and unassuming. This "Home Sweet Home" of the "gay nineties" was furnished with costly, ornate beds and pompous bureaus grimacing at you from each bedroom. Hat-racks, leather couches, base rockers, marble-topped center tables tried to put on style in hall and parlor. Imagine a tiny child crying aloud in the middle of the night in a bed with a monstrous headboard, afraid that the carved ornament would swoop down and sting her!

With such surroundings how natural, as the years passed, to take the antique craze and to buy from honest country people, who had appreciation for these things but were tired of them, plain chests, sideboards with bottle drawers, Hepplewhite and Sheraton tables, and all kinds of simple furniture, genuine through and through, none of them too particular about the present-day tempo. And then later, desiring the house for this furniture, how human it was to buy the house above because it had a lot ninety feet wide, it is close to our work, and it was cheap, and then owning it, one night to be possessed by the consuming desire to make this into a house with wings.

My mother-in-law, who has a turn for building, and I, decided to give it a different countenance.

While the change was taking place in this house, a nice old man and neighbor walked home with my husband and at the gate stopped to question, "Are you fixing your house for two families?" "No Sir," was the answer. "Well, I 'lowed you were as you've got a kitchen at airy end of it," and he still thinks, with many others, that it has that appearance.

The windows were the worst, coming to the floor inside and outside, seeming to arch their eyebrows and say, "Why did you do it? I am not your kind of house." The work started April 1st and what joy to live when in one day one could see the so-called judges' stand and fancy porch torn away. Neither architect nor contractor was employed to make 1890 look 1790, but a great deal of free advice was given. Lots of folks know more just passing by in a car than those who have measured and planned all winter, even building a paper model. The cost was very little as old material was used again, being more sound and substantial than new lumber. Also a nice sum was realized from left-overs. Only part of one room is new, even the little portico being partly on old porch foundation. The major operation consisted in tearing down eight rooms and enlarging the three front rooms.

On top of a hill you find this house facing the South and upon turning in the gate you follow a curved brick walk to a portico 7 x 11 and at either side of the step is an old foot-scraper. The twelve paneled door is an exact copy of the original front door of one of Montgomery County's oldest and loveliest residences. One enters a hall fourteen feet wide with two windows, one upstairs, instead of the old one which was only seven feet wide with no windows. In it is a nice coat closet and a very pretty stairway after all the trimmings were removed. With hooked rugs, an old banjo clock, Windsor seat, tilt-top table, Queen Anne chest, the effect is very good. At the right is a bedroom 18½ x 19½ with three windows and an outside back door to a garden. Here is an open coal fire, a pair of chests of drawers, a pair of small Chippendale mirrors, some old prints, etc. To the left of the hall is a living room 18½ x 27, with four windows and a large fireplace with old andirons, bellows, wire fender, fire box, etc. A group of seven luster pitchers adorn the mantel and near by old silhouettes on the wall. These windows in both wings are directly across from each other, giving cross ventilation and privacy from one's neighbors.

Just inside the front door, a cordial peaceful effect is gained by the two fires burning brightly under their tall reeded and sunburst decorated antique mantels, one to the right, one to the left. It is not so peaceful keeping both of them fueled! Also down stairs there is a dining room, pantry, kitchen, and bath. A tiny winding stairway leads to the half story room and servants' bath over the kitchen. Up the front stairs there is a tiny hall and opening into it a bath and three bedrooms, cosy indeed, with their high windows, and cross ventilation again, thanks to the window in the hall.

To the rear of the right wing a

[*Please turn to page 237*]

Homemaking around the globe

MEXICO: our ninth port-of-call

MEXICAN home life is a leisurely, agreeable sort of existence, in which from New Year's Day in January to the end of the Posadas in December there is a constant celebration of feasts and festivals. People do not celebrate their birthdays, but everybody, young and old, keeps his Saint's day; among the rich in a very elaborate manner and among the poor and those in moderate circumstances a more modest celebration takes place.

Mexicans are kindly and sympathetic, but they do not make friends easily, and are not much given to receive the stranger within their gates. A large celebration with perhaps twenty-five or fifty guests present, grandparents, parents, children, and even babies may be all of the same family, no outsiders being invited.

Houses are large, although in the new *colonias* many small ones are being built after the American manner. The usual family lives in a *vivienda* or apartment house of one, two, or three stories built around a central court. The living room (*Sala*) has very high walls, painted or papered; beamed ceilings generally; and large windows with wrought-iron balconies. These windows open like French doors and the ladies and children stand in them to see what passes in the street and to talk to friends and to buy things from the street vendors passing by.

Photographs by Ewing Galloway

A family of clay artists in Tonola. Even the children work in this famous old pottery town. They learn the art of clay painting as soon as they can hold a brush. These small clay pieces will be sold as ash trays

On the back of the house, the doors open on the corridor, narrow or wide with its iron railings, its many, many flower pots of beautiful flowers, its painted walls, its bird cages of singing birds and parrots, making a very cheerful and pleasing scene. In the houses that people own, a garden with many more flowers, shrubs, ornamental trees, a fountain, summer house, and rustic seats add more charm.

Rooms are large, floors usually bare and the furniture stiffly arranged. French furniture or Austrian bentwood is found in nearly all living rooms, a sofa with easy chairs on each side and many side chairs—sometimes a dozen against the wall. A piano, tables with many ornaments, few pictures, no books, but one or more large and handsome mirrors and, over the sofa, a large photograph of the married couple taken on their wedding day. A large rug in front of the sofa, many flowers, embroidered cushions, and sometimes a handsome screen complete the furnishings. In the mother's room which usually opens out of the *Sala*, the furniture is also French, the bed often brass, with bedspreads embroidered, or crocheted or knitted and many pillows and cushions. Although there are many children, a nursery in the way we Americans understand the term, is unknown.

The dining room is often plainly furnished and may have fine China and pieces of Talavera, but in the kitchen the effect is wholly Mexican, whether the room is big or small. In place of our cooking stoves, *braseros* of white tile or dark red brick sometimes running the width of one wall, with from three to seven square openings with grates are used. Charcoal is used and the fire is fanned with palm leaf fans and a splendid broiling fire can be gotten. Above the *brasero* a dado of tiles is often used as an ornament and many large and small earthenware cooking dishes artistically arranged are hung, also copper pots and pans in the same

Nearly every town of any consequence in Mexico has its beautiful churches. This one was built in Tepozotlan, twenty miles from Mexico City, by the Jesuits in 1584

Children of Mexico City on the way to church, dressed as Indian peons with the typical serapes and sashes, on a fiesta day dedicated to the poor. They have tiny crates of live poultry and pottery for sale—each carries an extra hat to sell and a rolled up bed mat

manner. The *brasero* and also the floor is scrubbed with queer little brushes of broom material. They are very hard to manage and unless you know the trick are liable to fall all over the floor.

In the well-to-do home there are several servants: a cook, a housemaid, a nurse and a *mozo* (man servant); but in the house where only one is kept, the mother cooks the food and goes to market. The family rise early and, if religious, father and mother go to early mass. Breakfast follows, with *atole* made of ground corn or rice, very nice and much like our breakfast cereals; eggs, bread, beans, and coffee.

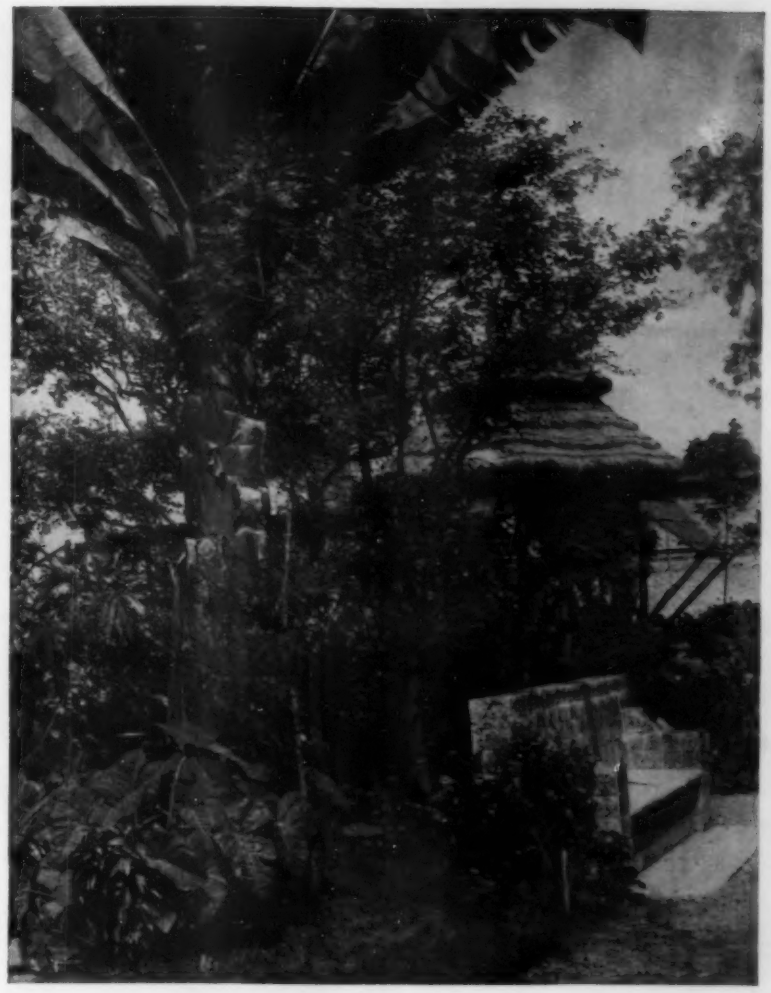
Breakfast over, *paterfamilias* goes to work, the children old enough to go to school start off in charge of a servant or a member of the family and mamma alone or accompanied by the mozo goes to market, and if she has a carriage or auto, she and the youngest children and nurse go shopping or driving.

Dinner (*comida*) is served about two, and consists of soup (*sopa*) made of macaroni or other *pasta italiana* or rice; eggs; a meat or fish dish with vegetables; a salad, and last but not least, frijoles (beans) and tortillas, thin pancakes made of corn meal; sometimes fruit but never puddings or pies are served.

After lunch, when it is possible, everybody takes a nap (*siesta*) and in the late afternoon, mother and children go to church, walking and shopping, or to the cine, and on Sunday to Chapultepec or the theatre.

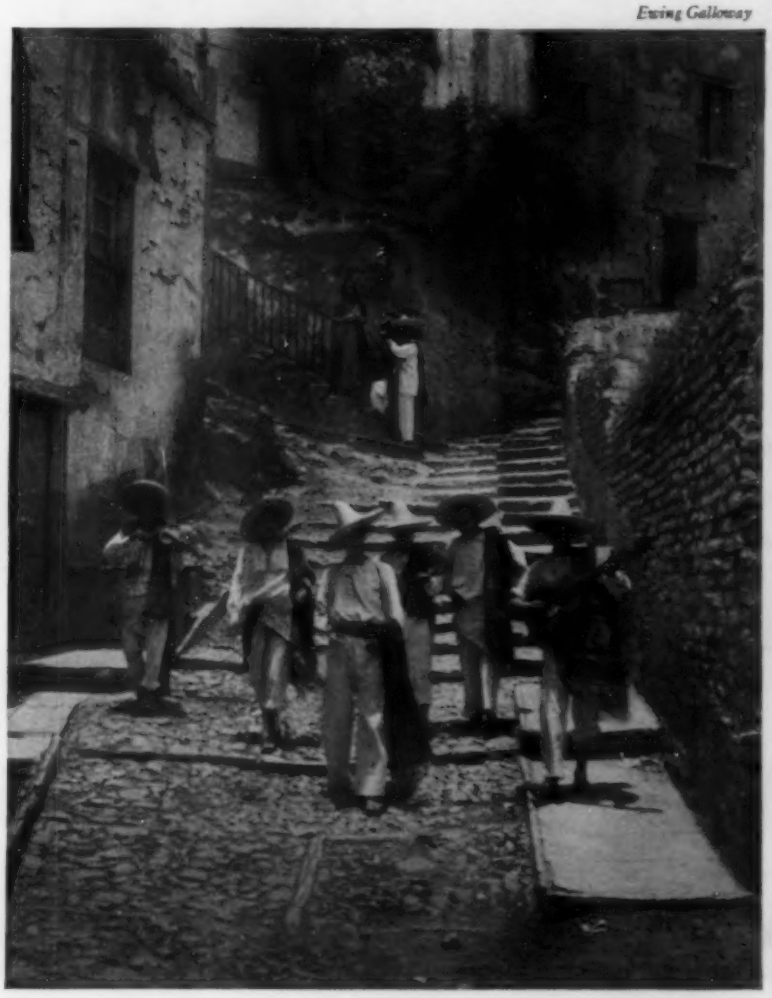
The Mexican woman has a good deal of leisure and is an expert needlewoman. She has no heater to bother her and never has to make bread. Bread is always bought in small rolls or a sort of biscuit with sugar on top and called sweet bread (*pan dulce*).

Some of the servants are very droll. I had one in the first years of my life in Mexico, a native of Oaxaca. Dressed in an ample and much flounced and starched muslin dress, a white jacket, a large handkerchief around her neck fastened with an enormous brooch, her two gray braids hanging down her back, her black eyes twinkling, she made a picture. She was very fond of going to market and when she came home with a chicken, was most solicitous of its comfort, always giving it a dish of corn and water. "*Pobrecito*" she would say, "it's the last meal it will get." Then a little while later and with a most cheerful countenance, she would wring its neck, at the same time repeating a short prayer, whether for the benefit of her victim or herself, I never could find out. The other servants teased her, because of her gray hair (Mexicans cannot bear to have gray hair), but she always said that if she could go back to Oaxaca and bathe in a certain river, her hair would turn black again.



Above is shown a tiled bench, summer house, and banana tree in a typical Mexican garden (Courtesy of the author). The narrow steep streets of old Guanajuato echo day and night to the music of wandering singers, who come in from the mountains and sing the old songs of the ranchos, of romance and adventure. They wear colorful serapes and sombreros

Ewing Galloway



Children commence their social life early. A baptism is always an affair. They have a godmother and godfather who give them a fine layette for the occasion—dress, cloak, cap, shoes and stockings, a set of coral or a piece of jewelry. When the ceremony in the church is over, all the guests return to the house and a breakfast or lunch with champagne is served. Little cards, with the name and birth of the infant, the parents, godparents, and church where the child was baptized, ornamented with ribbons are distributed. Years afterwards, first communion, with little girls in long white dresses and boys with large bands and bows fastened on their sleeve, but with different godparents, receive another breakfast or lunch, and an account of the affair appears in the social columns of the papers.

In the meantime they have begun to go to school, to learn little domestic duties, to play on the piano or guitar, and take part in the different festivals. Sometimes, at their mother's or father's Saint's day, a little boy or girl will give a recitation or sing a song or several may take part in a little play. During the month of May little girls dressed in white with white veils take trays of flowers for the Virgin, to be placed on the altar.

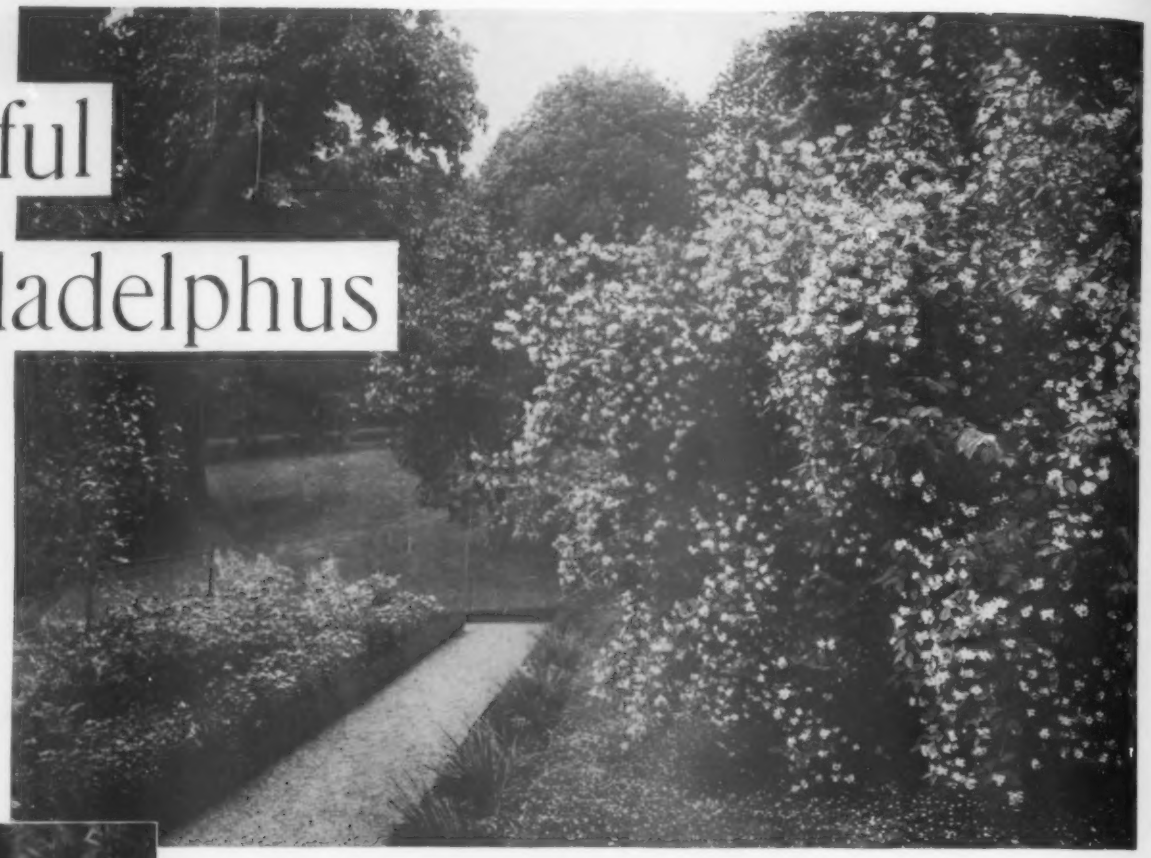
In Holy Week the bells are not rung after Wednesday, but huge clappers are beaten to call the faithful to mass. Toys are also sold in the Plaza, of wood or tin with an attachment that produces a noise like the clappers, and children are given money to buy them. They are called *Matracas*.

On Holy Thursday new dresses and new hats are worn; the churches are very much decorated and people are supposed to visit a number of them and spend several hours on their knees in prayer. This is the day too, when the priests wash the beggars' feet in the churches and on Easter-eve (*Sábado de Gloria*), Judases in all sorts of forms, generally devils with firecrackers attached to their bodies, are exploded to the great amusement of the children. Grocery stores string them on lines across the street and every child has one or more.

On Palm Sunday palm leaves braided and twisted into odd shapes are bought in the market and carried home and placed in some conspicuous place to keep the evil spirits away during the year. St. John the Baptist's Day is given up to bathing, with music and decorations at the public bath houses, and children buy funny

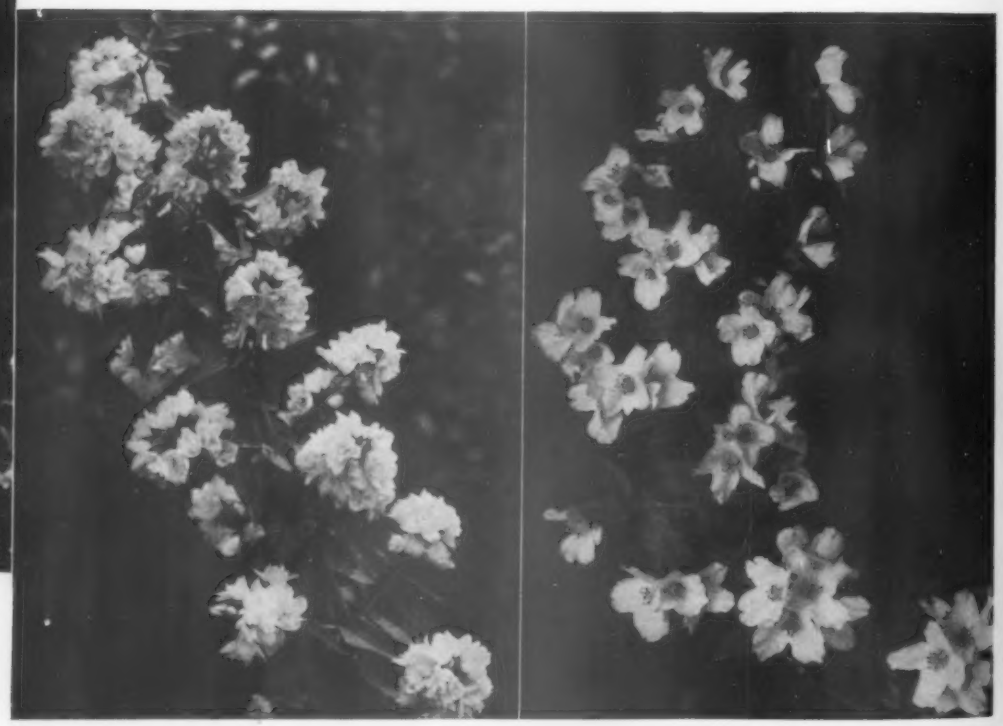
[*Please turn to page 230*]

The graceful Philadelphus



MOCKORANGE, which is the popular name for Philadelphus, is indeed well earned, because the old-fashioned Mockorange fills the air with the fragrance of orange blossoms, especially early in the morning and late in the evening. For this fragrance alone the old-fashioned Mockorange justifies its existence. Indeed, it is one of the oldest of all cultivated plants, for it was grown in gardens as far back as anyone can trace.

One of the most ancient of cultivated plants and still a favorite. The old fragrant Mockorange (P. coronarius) creates the very atmosphere of real old-fashionedness in gardens. Native of Southern Europe and Asia Minor, it came to us with the colonists



The modern Lemoine Hybrid Mockoranges present extraordinary variation in form and cluster —mostly fragrant too. From left to right: Norma, tall—10 ft., single white. Enchantment, Double-flowered in dense panicles on long erect branches. Belle Etoile, vigorous and free flowering, milk white with purple blotch. Belle Etoile is found to be the hardiest of the purple eye varieties

Photographs by
J. Horace McFarland Co.

Native of southern Europe and Asia Minor, it was in all the gardens of the old world and came to this continent with the early settlers. Thus the old Philadelphus coronarius is still popular today. But, why not? For, besides the profusion of its fragrant blooms, it grows almost anywhere that any garden at all can be made and—more wondrous still—it doesn't refuse to flower even where it has considerable overhead shade.

More recently the great French hybridist,

Lemoine, who gave us the great improvements in Lilacs and in Deutzias, has also given us marvelous improvements in the Mockorange. These Lemoine Hybrids, which include the whole group of these more modern introductions, show a great range in form of flower and in habit of the plant; a few are illustrated herewith. Generally though, the graceful arching habit persists.

The one thing that Mockoranges ask for in the garden is water. And, if you would have good bloom, cut out entirely the shoots that have borne the blossoms *immediately* after the flowers fade. This lets air and light to the new growth which will carry the flowers the following year.

One well-known species P. inodorous isn't fragrant. And, other species have odors that are reminiscent of other things; thus, purpurascens, the Sweet-pea; sericanthus is like the Sweet Vernal Grass; erectus, a mixture of pineapple and orange blossoms; microphyllus is a quince and melon blend.

The Mockorange are practically all white flowered with conspicuous yellow stamens, but some of the hybrids into which a purple flowered species (P. purpurascens) has been blended have purplish centers to the flowers.

One caution when planting the Mockorange—give them ample room for their billowing masses of bloom to show themselves properly. A well-grown bush may attain a spread of 12 to 18 feet, if allowed freedom, with showers of fragrant bloom reaching to the ground. Better have just one good specimen than more that crowd the life out of each other—and be sure to give them water in hot dry weather.

Above (left) Virginal. Vigorous and tall. Large flowers sweetly scented. Above Bouquet Blanc, another one of the multitude of modern hybrids, with tendency to be semi-double. Below: Girandole, doubled

These two: Conquète (left), Atlas (above) seem to carry suggestions of our own Dogwood flowers

Concrete for permanent patchwork

R. B. Browne

PROCRASTINATION is a costly habit, and the old proverb, "a stitch in time saves nine," was probably written especially for those of us who are prone to neglect minor home repairs.

Last fall it became obvious that our cellar required attention. The side wall leaked in two places and with each succeeding shower an increasing amount of water filtered through, gathering in an unhealthy, unsightly puddle at one corner of the floor. To repair the leak permanently it was suggested that we use concrete. At first we were rather skeptical about using concrete. We believed, as do many others, that one should possess a degree in civil engineering before attempting to use this substance of which roads and bridges and sky-scrapers are built. But our fears were quickly allayed upon discussing the proposed work with the building supply merchant in our community.

The cellar wall repair job required the purchase of but one bag of cement and a small quantity of sand. A pasty mixture consisting of one part cement to three parts of sand and water was prepared. This we spread with an old whisk broom upon the wall. Two coats were applied; the second about twenty-four hours after the first. It was a simple task and we were delighted to find that our wall thereafter was water-tight. The repair work had cost us very little.

Our next venture in repairing with concrete was the replacement of the bottom step leading to the cellar. This step had always been of wooden design and it suffered severely from ash cans, the lawn mower, and other heavy traffic. Twice we had replaced the step in question and why we had not used concrete is more than I can say. The solid qualities of this rock-like material would certainly have been an economy. However, after our first successful use of concrete, we confidently made forms to hold the concrete in place and in no time at all we had a step that will surely resist all the hard usage we shall ever give it.

With a little practice any one should be able to make many improvements and repairs of concrete at low cost—from patching a leaking cellar to building a lily pool

To make all types of concrete repairs you will require in addition to cement, a supply of sand, gravel, or crushed stone, and water. It is of the utmost importance that these ingredients be clean. Dirt, dust, vegetable or other foreign matter will reduce the ultimate strength of the concrete and may result in unsatisfactory work. That is why it is well to purchase sand and gravel rather than rely upon ingredients subject to contamination. Sand and gravel may be cleaned, however, by screening and washing thoroughly with water, but the process simply complicates small repair work and we have found that it is far wiser to buy these aggregates ready to use.

Additional equipment should include a spade or shovel, a hoe of the garden variety, and a flat trowel of the sort used by masons. Work such as curbs, steps, walls, and small floors will demand a form to hold the concrete in place while it is setting and for this purpose you will need lumber. Smooth lumber is important if the finished concrete surface is to be exposed to view. Lumber full of cracks and knots will leave an impression of these imperfections; marring the attractive appearance of the work. The concrete mixture can best be prepared upon a wooden platform placed near the scene of operations.

For most general concrete repair and improvement work, a mixture known as 1:2:3 will do very nicely. This consists of one part cement, two parts of clean sand, and three parts of clean gravel or crushed stone. These ingredients can be measured easily by means of a bucket or box the dimensions of which approximate one cubic foot, the exact volume of cement in the customary one hundred pound bag. The measured ingredients are thoroughly mixed together on the platform and water is added sparingly at first. Continuing the mixing operation, which is done with hoe or shovel, more water is added until the mass becomes of consistency similar to melted ice cream. Concrete so mixed will be easy to handle and of a texture assuring maximum strength.

Forms for concrete repairs and improvements are not as difficult to make as might be supposed. Usually the very nature of the

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Is your home the safe place you believe it to be?—Beulah France, R.N.

ARE you absolutely sure that your home is the safe place you believe it to be? Have you taken every precaution to make it so? Suppose we check up together and find out how safe your home really is. Here are twelve places to check.

We shall start at the top of the house and go down. Now here is the attic. Do the children come up here to play on rainy days? Is it always kept neat and tidy so that no one will trip over things? What about fire hazards; you know fires sometimes start in attics. Have you had the chimneys cleaned out and all the defective flues mended?

And those stairs—stairs are virtual death traps in far too many homes as it is. Wherever children run about, the stairs should be guarded with gateways. Stair carpets and treads are so tricky. A slightly worn spot, a lost tack, or loosened brass binding may unexpectedly prove to be one's Waterloo. All stairways should have sturdy railings, for smooth walls offer nothing to grasp.

Lighting which is not sufficient and therefore throws deceptive shadows on stairs is the cause of many a downfall. No objects should ever be deliberately placed or carelessly left on the stairways. Children need to be taught this, and some grown-ups will do well to guard against it too.

Then there are the portable stairs, familiarly known as step-ladders. Every home should have at least one of these; there is no safe substitute. But stepladders must be in good condition. If yours is getting old, now is the time to replace it. In selecting a new one be sure it is sufficiently tall so that you may reach with ease the highest shelves in your closets. A person standing tiptoe on the very top of a ladder is audaciously challenging fate.

On the bedroom floor we find the windows open. Of course you want plenty of air, but for the sake of the children wire screens should be fastened in securely. A rubber bath mat in the bath tub will be a protection against falls. A great many serious accidents result from slippery bath tubs. Some handles fastened to the wall nearest the tub will also do much for safety. And the electric lights in the bathroom; have all their wires been protected? If not, wet hands may cause serious injury from shock.

How about the medicine cabinet? Is it kept locked with the key handy? Or do you keep all unsafe things such as razors and poisons, in quite another place? Wherever poisons are kept, the corks to such bottles had better

have pins stuck in them so anyone in a great hurry will be promptly reminded of the danger that lies within.

Now we shall go downstairs, of course checking up as we go on the safety of this second flight. Is there a platform at the foot of your stairs and on it a little throw rug? If so, make sure that you do the throwing, not the rug. It does seem at times as if these small floor coverings were just lying in wait to throw you! Better fasten all such rugs down securely wherever they happen to be. No, not with tacks; that is risky. Tacks get loose, rugs loop up between them, and confidence in security is found to have been misplaced.

Instead, use a rug cushion to prevent their slipping. If you have large sized scatter rugs use this form of protection under each one of them as well. Yes, it is a little more expensive than going without but so are hospital fees as you know.

Now that we are downstairs let's go out into the kitchen. Do you cook with kerosene? Of course you know of its dangers. Cleaning fluids which are inflammable must never be used in the kitchen or in any room which is very hot and close. The pilot light of a gas range and the fumes of a cleaning fluid make an almost invariably fatal combination. If you cook with gas you will want to protect the children from asphyxiation by means of the safety gas cocks which can be easily fastened onto a cook stove or hot water heater. Yes, of course, you use only safety matches, but still it is best to keep them in a tin box out of reach of the children.

Burns and scalds take a toll of many lives each year. Inquisitive little children tip over onto themselves the contents of boiling kettles; toddlers get in their mother's way and are showered with scalding liquid; grown-ups, in a great hurry, grasp hot handles and touch very hot ovens. Not all of these mishaps prove fatal but those which do not may leave life-long scars or deformities in their wake.

The danger from fire increases with each used open fireplace. To be sure, they are attractive and may be made perfectly safe with a great deal of care. A high wire screen should be kept about them always so that the sparks won't fly out and set fire to the rug or the floor. The stone hearth should extend well out into the room. When you take up the ashes you use every precaution against the spilling of live coals or wood which may still be burning, but where do you keep the hot ashes until they have cooled? On the cement floor of the basement in a galvanized iron container? That is good.

As we go down to the cellar or basement we inspect our last flight of stairs. Oh, surely you had not thought of the danger; if you had you would never in this wide, wide world have kept that mop and that broom on the landing! You *will* have two strong railings put on the stairs soon, won't you? It is such a needed precaution! And another light put in so that when the button is pressed light will flash on at both the top and bottom? And, by the way, that button should be within easy reach of the children. If they have to stretch up they may some day lose their balance and topple down the entire flight of stairs.

Yes, an electric washing machine is surely a great labor saver, but don't get careless with it at any time. Be sure to teach the children proper respect for all mechanical things. Many accidents result from a youthful desire to see how an electric washing or sewing machine or an electric fan starts and stops.

Now let's go out into the yard through the basement door. There are several steps up; are they in good repair? There should be a sill at the top to keep kiddie cars from plunging over in case the door is left open.

If instead of one door there's a "hatchway" the two swinging doors should be very sturdy indeed and there should be no broken hinges or loose nails.

Don't let's forget the porches, verandas or stoops. Most every home has one or two at least. And what a source of danger they can be! Every porch should have a strong railing around it to prevent people from stepping off unexpectedly and to keep roller skates and baby buggies from carrying their precious burdens over the edge. Have you taken all these precautions?

Editor's note: Mrs. France, a registered nurse, has prepared a "First-Aid Treatment for Home Accidents," a service leaflet to tack up in a convenient place for ready reference. It will be sent upon receipt of 6 cents in stamps.

Coffee service, courtesy of The Gorham Company *F. M. Demarest*

Card table suppers to eat by the hearth fire ~ Doris Hudson Moss

Isn't it delightfully true that food seems unusual and delicious if it is served in unusual surroundings? The simplest supper served on a fancy cloth in a leisurely manner before a slow burning fire especially by candlelight takes on a festive air.

We, of our family, have made a custom of having Sunday evening tea before our hearth. And often, too, during the week in winter if I know that there will be a long and pleasant evening at home, I plan supper instead of dinner and serve it in the living room. And —sh—sh—if you and I, who are the buyers for our homes, have indulged in too many new hats, matinees, or truffles, such simple and glorified meals help the budget mercifully.

The recipes listed below are marked with asterisks in the menus in the box.

Crab Custard en Casserole

1 can crab or 1 cupful flaked fresh crab
3½ cupfuls rich milk
1 teaspoonful salt
1 teaspoonful paprika
½ teaspoonful white pepper
1 tablespoonful grated onion
¾ cupful cracker crumbs
4 eggs

Beat the eggs, add milk and seasoning. Beat. Add the onion, cracker crumbs, and flaked crab meat. Pour into buttered individual casseroles or into a well-buttered ring mold. Dot generously with butter on top, place in a pan of hot water. Bake in a slow oven (350° F.) for about 40 minutes or until the custard is firmly set. Serve with the following sauce.

4 tablespoonfuls butter
2½ tablespoonfuls flour
1¾ cupfuls milk
1 teaspoonful salt
¼ cupful salted cooking sherry
½ teaspoonful Worcestershire sauce
1 small can tiny domestic mushrooms and their liquor

Melt butter. Remove from the fire and add flour. Smooth carefully. Add milk gradually. Stir until the sauce boils. Add seasoning and mushrooms. Place over a double boiler for an hour. Just before serving add the sherry.

Russian Cheese

2 cupfuls of cottage cheese
2 tablespoonfuls minced green pepper
2 tablespoonfuls minced chives
1 tablespoonful celery seed
2 tablespoonfuls minced pimientoes
1 tablespoonful sweet pickles, minced *very* fine
1 teaspoonful salt

Force the cottage cheese through a fine sieve. Add the other ingredients. Mix thoroughly and serve ice-cold after it has seasoned for 2 hours.

Nut Bars

1 cupful brown sugar
1 cupful white sugar
2 eggs
2 cupfuls broken walnuts
½ teaspoonful soda
2 tablespoonfuls hot water
1 teaspoonful salt
5 tablespoonfuls flour

Mix the sugars, the eggs, the salt, and nuts. Last, add the soda which has been dissolved in the hot water. Bake in a shallow, well-greased pan, at about 325° F.—to 350° F.—for about 25 minutes. Cut into bars when cool.

Poached Eggs in Cheese Sauce

4 tablespoonfuls butter
½ cupful flour
1 teaspoonful salt
1 teaspoonful paprika
2 cupfuls milk
1 cupful grated American cheese
2 teaspoonfuls Worcestershire

MENU I

Crab custard en casserole*

Pear halves on lettuce, filled with Russian cheese*

Little hot rolls

Coffee or tea, warm milk for children

Strawberry preserves Nut bars*

MENU II

Poached eggs in yellow cheese sauce on toast rounds*

Lime and crushed pineapple gelatine, on lettuce, with mayonnaise

Hot buttered French bread Ripe olives

Coffee or tea, warm milk for children

Brownies* Chilled peach halves, Melba*

In a rather large flat bottom pan, melt the butter. Remove from the fire and add the flour. Smooth carefully and add the milk, cheese, and seasoning. Stir very carefully until the sauce comes to a boil. Gently slide, from a saucer, six eggs into the sauce. Simmer very slowly until the eggs are set. Lift with a spatula to a square of crisp, white toast. Top with minced parsley.

Brownies

½ cupful melted butter
1¼ cupfuls sugar
3 eggs
1 cupful broken walnut meats
¾ cupful sifted bread flour
1 teaspoonful baking powder
1 teaspoonful vanilla
3 tablespoonfuls melted unsweetened chocolate

Melt the butter. Add the sugar, salt, and vanilla. Add the melted chocolate and the eggs and beat well. Now add the sifted flour and walnuts and beat well. Bake in a well buttered shallow pan at about 350° F. Cut in little squares while still warm.

Peach Halves, Melba

1 quart can choice peach halves
1 cupful sugar
½ teaspoonful red coloring
½ teaspoonful almond extract
½ teaspoonful vanilla

Drain the juice from the peaches and add to it the listed ingredients. When the mixture comes to a boil, add the peach halves and simmer gently for 5 minutes. Chill and serve with sweetened whipped cream.

Jam Cookies

¾ cupful sugar
¾ cupful butter
2 cupfuls sifted bread flour
1 teaspoonful baking powder
1 egg
½ teaspoonful nutmeg
½ teaspoonful salt
1 cupful minced walnuts

Cream sugar and butter. Add the egg and beat well. Sift dry ingredients and add slowly. Roll on a floured tea towel stretched tight over the board. Cut in circles. Bake in medium oven at about 350° F. From half the circles cut a hole, as for doughnuts. Bake separately. Spread bottom cooky with jam, top with a ring and fill the hole with nuts.

Ham Fillets with Eggs

6 slices of boiled ham, cut ⅛-inch thick
8 eggs
1 teaspoonful salt
½ cupful minced parsley
¼ cupful cream Butter

California short cake (creamed tuna between hot biscuit)

Slit the edges of the ham to prevent it from curling while broiling. Dip both sides in melted butter and broil in the butter pan rather slowly. While it broils, melt 4 tablespoonfuls of butter in a skillet and slowly scramble the eggs. Add the cream, parsley, and salt as they begin to set. Place the eggs on one side of the slice of broiled ham, fold over the other side, skewer with a toothpick tipped with a stuffed olive or stuffed pickle.

Peanut Butter Bread

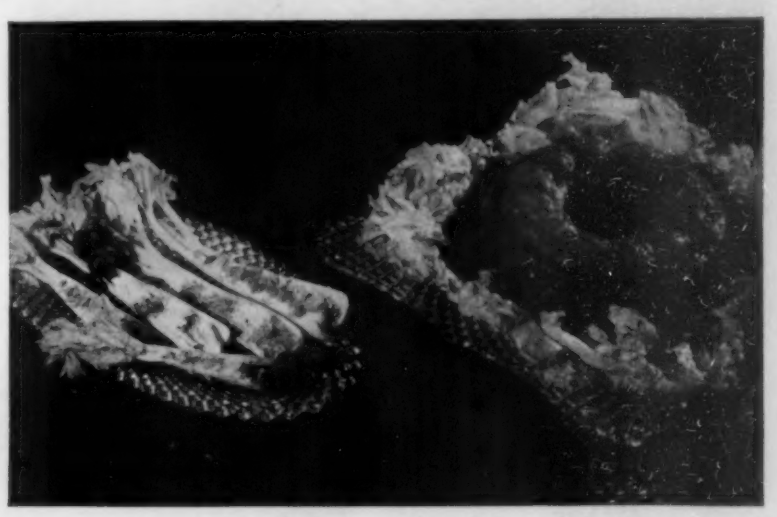
2 cupfuls sifted bread flour
4 teaspoonfuls baking powder
1 egg
½ cup sugar
1½ cupfuls milk
¾ cupful peanut butter
¾ cupful salted peanuts, broken

Warm the milk but do not scald. Add it slowly to the peanut butter and beat to a smooth consistency. Add the sugar and the egg and beat again. Add the flour sifted with the baking powder and the peanuts and beat thoroughly. Pour into a greased loaf tin, bake at about 325° F. for one hour.

Chipped Beef with Green Peppers, on Toast

¼ lb. of chipped dried beef
3 tablespoonfuls minced green peppers
3 tablespoonfuls minced onion
4 tablespoonfuls butter
½ cupful flour
2½ cupfuls milk
Paprika

Melt the butter and saute the pepper and onion until they are a golden brown. Then add the chipped beef in small pieces. Saute slowly for 5 minutes, then add the flour, blend, and stir in milk slowly. Bring to a boil, place over double boiler and season. Serve on rounds of buttered toast.



Lime and crushed pineapple salad; stuffed celery

Chocolate Cake

2 eggs
1¼ cupfuls sugar
1 cupful sour cream or evaporated milk mixed with 1½ teaspoonfuls vinegar
1¼ cupfuls bread flour
2 squares melted chocolate
½ teaspoonful salt
2 teaspoonfuls vanilla
1 tablespoonful orange juice
1 teaspoonful soda
2 tablespoonfuls hot water

Sift the flour three times. Beat the yolks of the eggs and add the sugar, salt and half the sour cream. Beat well. Add the chocolate and beat again. Add the flour slowly, beating as you do so. To the remaining half cupful of sour cream add the vanilla, orange juice, and the soda which has been dissolved in the hot water. Add the stiffly beaten egg whites and combine thoroughly. Bake in a shallow pan at about 240° F. for about 35 minutes. Cover the cake with chocolate or white icing.

MENU III

California short cake (creamed tuna between hot biscuit)

Baked hash browned potatoes, in individual casserole

Celery stuffed with Roquefort cheese Green olives

Sugared sliced oranges Jam cookies*

Coffee or tea, warm milk for children

MENU IV

Ham fillets with parsley eggs*

Sautéd pineapple slices with brown sugar Nut bread, buttered

Coffee or tea, warm milk for children

Chocolate cake*

MENU V

Chipped beef with green peppers* on toast

Vegetable salad in gelatine with mayonnaise on lettuce

Peanut butter bread* Blackberry jam

Tea or coffee, warm milk for children

Quails à la financière typical of the 19th century at its most extravagant

Cookery History

from Circe to Louis XIV and lotus leaves to peacocks

Barbara B. Paine

THE best-known and most potent recipe of all time was the invention of the fascinating Greek sorceress, Circe. It has survived the test of a few thousand years, it has inspired many a legend and poem, and it took the great hero Ulysses himself to withstand its powers. Generally by means of her concoction Circe turned her visitors into wolves and lions. Ulysses and his followers she honored by transforming them into pigs, and without Ulysses' charm they would have remained such until Doomsday, grubbing for truffles no doubt for Circe's private enjoyment. And yet the basic ingredients of the recipe seem harmless enough and not too delicious either—"Red wine, and with it barley-meal and cheese and honey, and mighty drugs withal, of which if a man drank he forgot all that he loved."

Enchantments aside, the Greeks of 2500 years ago possessed a number of recipes which have come down to us. Most famous of all was that for the Black Broth of Sparta, supposed to account for the extraordinary virility and strength of the Spartan men and regarded with wonder and distaste throughout the rest of Greece. It is a fact, however, that as soon as the Spartans gave up their traditional soup and went in for nightingale's tongues they at once lost most of their racial vigor. According to tradition the sole ingredients of this strength-giving mess were pork broth, vinegar, and salt, and the Spartan men, who married and unmarried alike lived in barracks, were forced to eat it three times a day without variation.

Although the Athenians admitted the virtues of a Black Broth diet, they never allowed theoretical appreciation of its properties to interfere with their love of feasting. They enjoyed especially dishes which sound rich and luscious beyond words, the direct ancestors of our mincemeats raised to their most indigestible heights. A great favorite consisted of all kinds of finely minced viands and fowls, seasoned with vinegar, cheese, onions, honey, raisins, and various spices. It would be interesting to see whether a modern culinary expert could make such a devastating combination palatable to our rarefied tastes.

A reproduction of "The Chef" from a print after an old Dutch master. A little bird such as this represented the confectioner's ideal

Then there was the truly festival dish described by Athenaeus in the *Banquet of the Learned*. "Having pounded a quantity of the most fragrant roses in a mortar, I put in the brains of birds and pigs boiled and thoroughly cleansed of all the sinews, and also the yolks of eggs, and with them oil, and pickle-juice, and pepper and wine. Having pounded all these things carefully together, I put them into a new dish, applying a gentle and steady fire to them." Then with a grand gesture he would uncover the dish, and in so doing diffuse an incredibly sweet perfume over the whole assemblage.

Roman food, I am sure, was an acquired taste in spite of its unique reputation for magnificence, ostentation, insane extravagance, and Epicurean perfection. No doubt the Romans advanced the art of cooking considerably beyond the stage at which the Greeks left it. Moreover, at one period they willingly spent whole fortunes on flattering their stomachs. They often ate up the revenues of an entire province at one sitting (no less a man than Julius Caesar was guilty of this folly), paid $5,000 a plate for a not too spectacular feast, and presented their favorite chefs with cities of 35,000 inhabitants. They fed lampreys on human flesh to give them that added richness and subtlety of flavor, spent a couple of thousand dollars for a single dish of a

variety of singing and talking birds each valued at over $100, and served deep pies consisting of 600 ostrich brains. This last culinary favorite depleted the ostrich population of the known world so rapidly that in a very few years it had to be given up perforce.

One of the world's more remarkable culinary *tour de forces* was also the invention of the Romans. This consisted of a pig roasted on one side and boiled on the other and stuffed with thrushes and other birds, slices of the matrices of a sow, the yolks of eggs, the bellies of hens with their soft eggs flavored with a rich juice, and minced meats highly spiced. The uninitiated could only marvel at this triumph.

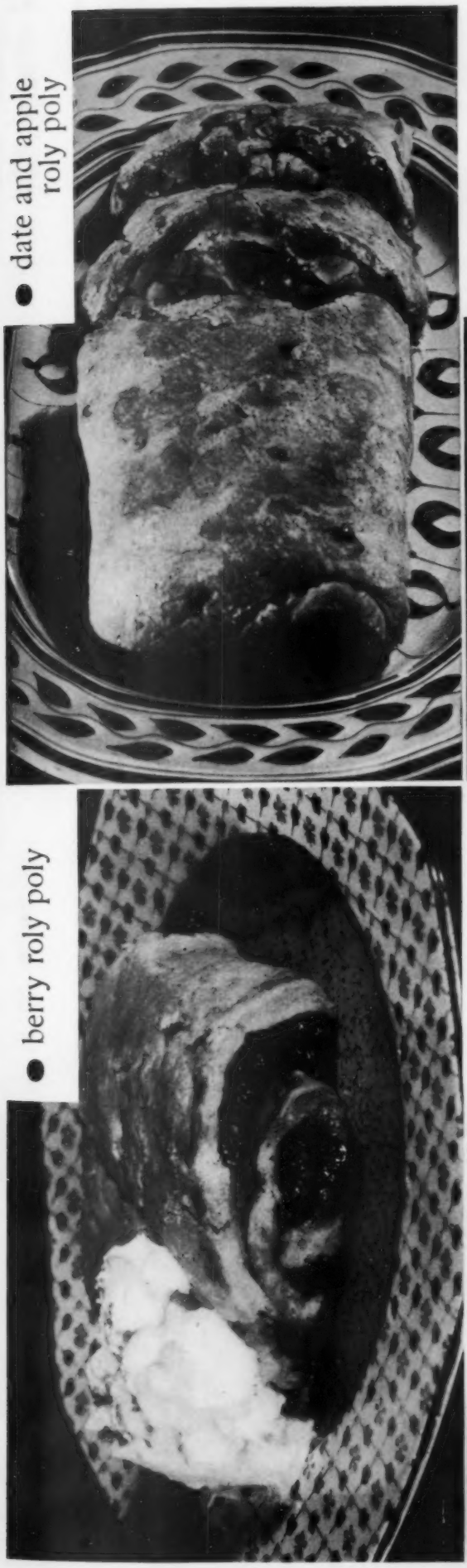
The peacock, whose flesh must be tough under the best circumstances, was also the subject of much culinary ingenuity. A favorite recipe originating in Rome and practiced with great eclat down the ages called for the following procedure. The bird was carefully skinned, stuffed with spices, and roasted. While the cooking was going on, wet cloths were wrapped around its head to preserve its original beauty of expression. After the bird was cooked and sufficiently

[*Please turn to page 224*]

FRUIT ROLY POLIES AND STEAMED PUDDINGS

Fruit roly polies and steamed puddings are among those desserts which leave the young husband feeling that "The Little Woman," no matter how thick her veneer of modernism may be, is just as much a housewife as Mama herself. Six easy recipes for impressive results by ELIZABETH SHAFFER

Recipe printed on back of each photograph



● date and apple roly poly

Recipe printed on back of each photograph

● date-nut steamed pudding

Recipe printed on back of each photograph

● steamed cherry pudding

● berry roly poly

● sauce pan pudding

● apricot jam roly poly

FRUIT ROLY POLIES AND STEAMED PUDDINGS

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● apricot jam roly poly

1 cupful quite thick jam, thick fruit butter or drained preserves (almost any kind will do but thick apricot jam or apple butter are hard to better)
1½ cupfuls flour
3 teaspoonfuls baking powder
¼ teaspoonful salt
3 tablespoonfuls shortening
Milk to make dough not too soft to roll well

SIFT dry ingredients, blend with shortening and mix with milk. Roll out in an oblong shape on a floured board and spread with jam. Roll up like a jelly roll, moistening the edges and pressing them firmly together.

Bake in an oiled, uncovered pan, brushing the top of the roll with milk. Have the oven at 350° F. For serving, slice the roly poly and accompany it with lemon sauce, hard sauce or whipped cream.

Tested by THE AMERICAN HOME

● steamed cherry pudding

1 cupful cherries, (or fresh or well-drained canned berries)
½ cupful milk
1 cupful flour
¼ teaspoonful salt
1 tablespoonful shortening
2 teaspoonfuls baking powder
or 1 cupful of prepared biscuit flour with amount of liquid called for in accompanying directions may be used in place of ingredients other than fruit
and if a sweeter pudding is liked ¼ cupful of sugar may be added to either type of dough.

Tested by THE AMERICAN HOME

FOR this pudding the fruit either may be placed in the bottom of a greased pudding dish (or in individual dishes if they are to be used), or the fruit may be mixed in with the dough after it has been mixed in the usual biscuit-dough fashion. In any case, the dish or dishes should not be more than half full.

Waxed paper should be placed over the top of the pudding dish to prevent water which collects on the top of the steamer from dripping back on the pudding. Have the water in the steamer boiling actively before putting the pudding over it. Adjust the cover tightly and steam for 1½ hours.

Serve with a fruit sauce.

● sauce pan pudding

1 cupful cranberries
4 medium-sized apples
1 cupful sugar
1½ cupfuls boiling water
1 cupful flour
1 tablespoonful shortening
2 teaspoonfuls baking powder
¼ teaspoonful salt
Milk to make a dough not too soft to roll out
(Prepared biscuit flour may be substituted for the ingredients of the biscuit dough if preferred)

FOR this steamed pudding, which is without benefit of either steamer or rack, boil the sugar and water together five minutes before adding the peeled and finely sliced apples and the cranberries. Let the fruit come to a boil before covering with the biscuit dough which has been rolled out in a circle that will fit the saucepan.

Cover tightly and cook for 20 minutes, adjusting the flame so that, while boiling is maintained throughout, it will not be at such a rapid rate as to boil over the crust. No sauce is needed for this pudding, as the fruit and sirup are ample for the purpose.

Tested by THE AMERICAN HOME

● date-nut steamed pudding

5 tablespoonfuls shortening
½ cupful sugar
1 egg
2¼ cupfuls flour
3½ teaspoonfuls baking powder
¼ teaspoonful salt
1 cupful milk
20 dates, finely chopped
½ cupful chopped walnuts

CREAM shortening and sugar. Add well-beaten egg, then, alternately, milk and sifted dry ingredients. Add chopped dates and nuts, floured.

Steam in greased pudding dish or in individual molds for two hours, protecting the pudding with waxed paper. Serve warm with lemon or vanilla sauce as preferred.

Tested by THE AMERICAN HOME

● berry roly poly

1 cupful well-drained canned blackberries, red or black raspberries, or blueberries *or* a slightly larger quantity of the fresh berries
1½ cupfuls flour
3 teaspoonfuls baking powder
3 tablespoonfuls shortening
¼ teaspoonful salt
Milk
Sugar if fresh fruit is used

PROCEED as for jam roly poly, spreading the rolled-out dough with the well-drained canned or the fresh fruit. If fresh berries are used allow about ⅓ cupful of sugar for 1 cupful of fruit. Roll up and bake the same as for jam roly poly.

Serve with a sauce of the fruit, thickened juice drained from the canned fruit or fresh stewed berries. Cream may be used if preferred.

Tested by THE AMERICAN HOME

● date and apple roly poly

1½ cupfuls flour
3 teaspoonfuls baking powder
¼ teaspoonful salt
3 tablespoonfuls shortening
Milk
2 cupfuls chopped apples
½ cupful sugar
1 tablespoonful lemon juice
1 cupful chopped apples

PREPARE the dough as for other roly polies. Sprinkle the apples with sugar and lemon juice after they are arranged over the dough. Roll up and place in a baking dish. Brush with melted butter.

Roly polies may be steamed as well as baked by placing the fruit roll in an oiled pudding dish and steaming for an hour and a half. However the crusty brown baked roly poly is more generally popular.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

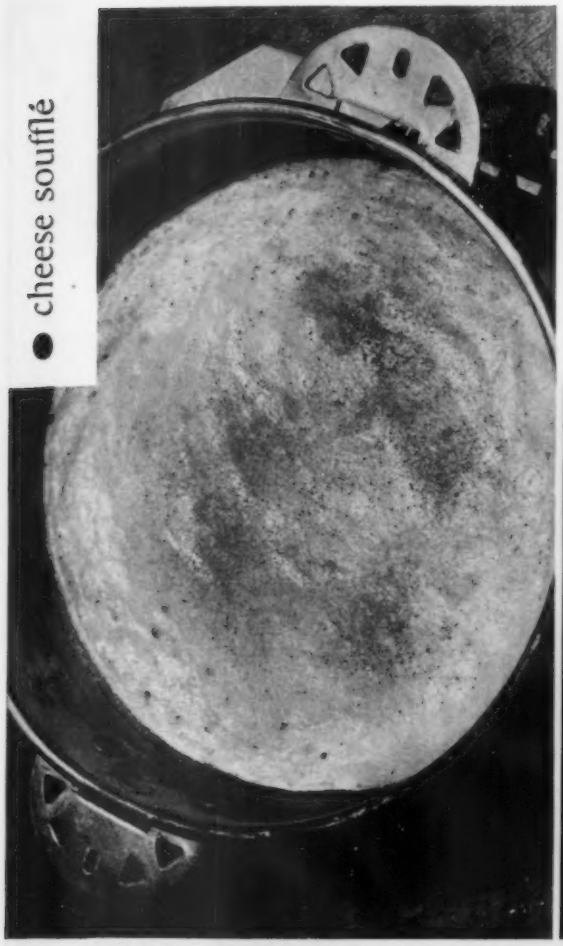
Photograph printed on back of each recipe

LENTEN DISHES FOR FASTIDIOUS PALATES

Six dishes guaranteed to relieve the monotony of the usual Lenten fare—ARISTENE PRIXLEY

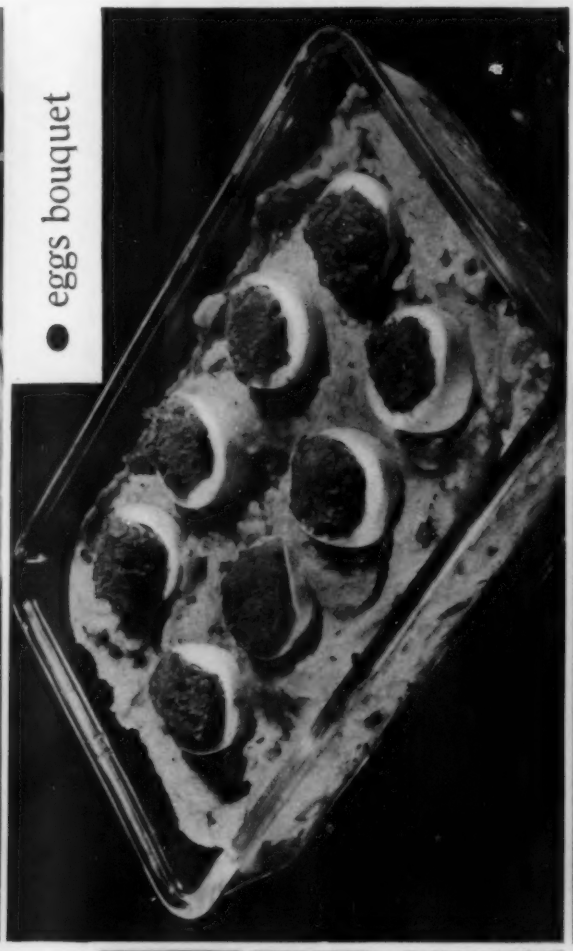
Recipe printed on back of each photograph

● cheese soufflé



Recipe printed on back of each photograph

● eggs bouquet

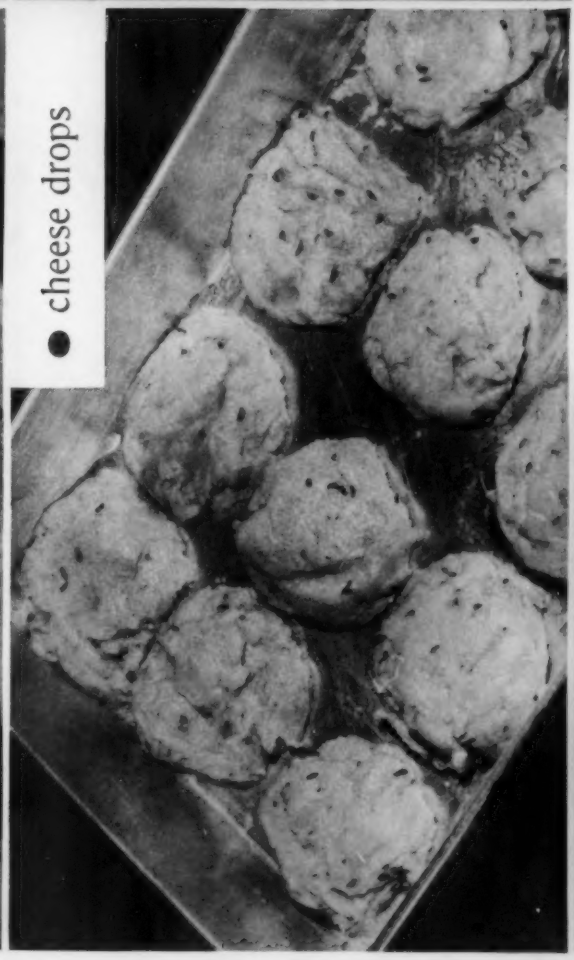


Recipe printed on back of each photograph

● oyster pie

● baked fish with nuts

● cheese drops



● eggs fairlee

LENTEN DISHES FOR FASTIDIOUS PALATES

Six dishes guaranteed to relieve the monotony of the usual Lenten fare—ARISTENE PRIXLEY

Photograph printed on back of each recipe

● eggs fairlee

3 or 4 onions
Butter
8 eggs
Cream
Grated nutmeg

SLICE the onions and fry in butter. Drain them and place in the bottom of a dish for serving. Boil the eggs very hard—fifteen minutes. Slice six of them, place them on the onions and cover the dish to keep hot.

Mash the yolks of the two remaining eggs, mix with cream, a little grated nutmeg or any piquant seasoning. Chop the two whites and stir into the cream mixture. Let it just come to a boil, pour over the eggs and onions and serve.

Tested by THE AMERICAN HOME

● cheese drops

2 cupfuls mashed potatoes
Salt, pepper
½ teaspoonful caraway seeds
¼ cupful cream
4½ tablespoonfuls grated American cheese
Beaten egg
Water-cress

SEASON the mashed potatoes with salt and pepper, and the caraway seeds. Mix with the cream and grated American cheese. Drop from spoon on buttered baking pan, and brush over with beaten egg.

Bake brown, and serve with water-cress.

Tested by THE AMERICAN HOME

● baked fish with nuts

2 tablespoonfuls butter
2 tablespoonfuls flour
Salt, pepper, cayenne
1 pint hot milk
1 cupful flaked fish
1 cupful finely chopped peanuts
3 hard boiled eggs, chopped fine
Cracker crumbs

CREAM the butter with flour, then add salt, pepper, a dash of cayenne, and the hot milk. When thick, stir in the flaked fish, finely chopped or ground peanuts, and the hard-boiled eggs chopped fine.

Put in a baking dish, cover with cracker crumbs and bake lightly.

Tested by THE AMERICAN HOME

● oyster pie

Pastry
Oysters
Salt, pepper
Butter
Flour
½ cupful cream

LINE a baking dish with a meat-pie pastry and fill with layers of oysters, pouring over them the oyster liquor and seasoning with salt and pepper. Dot with butter and sprinkle a little flour over them, put on top layer of pastry and bake in a hot oven until the pastry has risen, then reduce the heat and bake slowly.

An incision should be made in the top pastry for the escape of steam. Half a cupful of cream may be poured into the pie before serving, lifting the top carefully.

Tested by THE AMERICAN HOME

● eggs bouquet

6 eggs
Sardines flaked fine or
Minced ham
Melted butter
Salt, pepper, mustard
Mashed potatoes
2 tablespoonfuls green pepper, chopped
2 tablespoonfuls pimentoes, chopped
Parsley

BOIL eggs hard—twenty-five minutes. Peel and cut in halves. Take out the yolks and mash—mix with sardines flaked fine, or finely minced ham, adding melted butter to moisten. Season with salt, pepper, and mustard, and put back carefully in the white halves.

Tested by THE AMERICAN HOME

Put a layer about an inch deep of mashed potato, which has been seasoned, and to which has been added two tablespoons each of chopped green pepper and pimentoes. Make depressions in which to stand the half eggs, and put in the oven to heat thoroughly.

Place a tiny sprig of parsley in each egg, and serve in dish in which it is baked.

● cheese soufflé

1 tablespoonful melted butter
3 cupfuls cheese
Salt, mustard, paprika
Cayenne
½ teaspoonful (level) soda
½ cupful water
2 eggs
1 teaspoonful lemon juice
1 teaspoonful Worcestershire sauce

TO A tablespoonful of melted butter in a hot saucepan, add the cheese, broken very fine. Season with a salt-spoon each of salt, mustard, and paprika, and a dash of cayenne. Dissolve soda in half a cup of water, and add this to the cheese. Beat the yolks of two eggs with a tablespoonful of cold water and stir it.

When smooth and creamy, add the lemon juice and Worcestershire sauce and stir in quickly the whites of the eggs, well beaten. Bake and serve immediately.

Tested by THE AMERICAN HOME

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Photograph printed on back of each recipe

"Even though we're living on $900 *a Year*

—there are some things I simply won't give up, and here's one..."

(An informal interview with MRS. WALTER SPECK, of New Brunswick, N. J.)

LIKE so many American families nowadays, Mr. and Mrs. Speck are running their household on a much smaller income than they enjoyed a few years ago.

"I've learned some good lessons in economy," says the alert and smiling manager of the household, "and I laugh now at some of my mistakes.

"For one thing, I fell for a bargain in baking powder—and had my *first poor cake*—so dry and tasteless we couldn't eat it.

"So I threw out the can and went back to Royal—and I won't give up that good old reliable red can no matter how scarce the pennies are."

YOU'RE QUITE RIGHT, Mrs. Speck. When you figure the approximate cost* of an average cake like this:

2 cups pastry flour	5¢
2 eggs	5¢
⅓ cup butter	4¢
1 cup sugar	3¢
1 teaspoon vanilla	3¢
⅔ cup milk	2¢
3 teaspoons **Royal Baking Powder**	1¢

it does seem foolish to deprive yourself of the best baking powder—Royal!

Most food experts and thrifty housewives regard Royal as their "baking insurance." They won't consider any other baking powder . . . because they know Royal *does* give a finer flavor . . . a more velvety, tender texture . . . and that Royal cakes *stay fresh* for days and days.

REMEMBER, when you buy, how little Royal costs! And what perfect results it gives! And, besides, Royal's price is now the lowest in 17 years!

*Costs of ingredients vary, of course, according to locality.

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● **"I can't see any sense in trusting expensive eggs, butter, sugar and milk to a doubtful baking powder."**

● **"Why, it takes only about one cent's worth of Royal Baking Powder to make a good big cake. And look at the wonderful result you get with it—*every time!*"**

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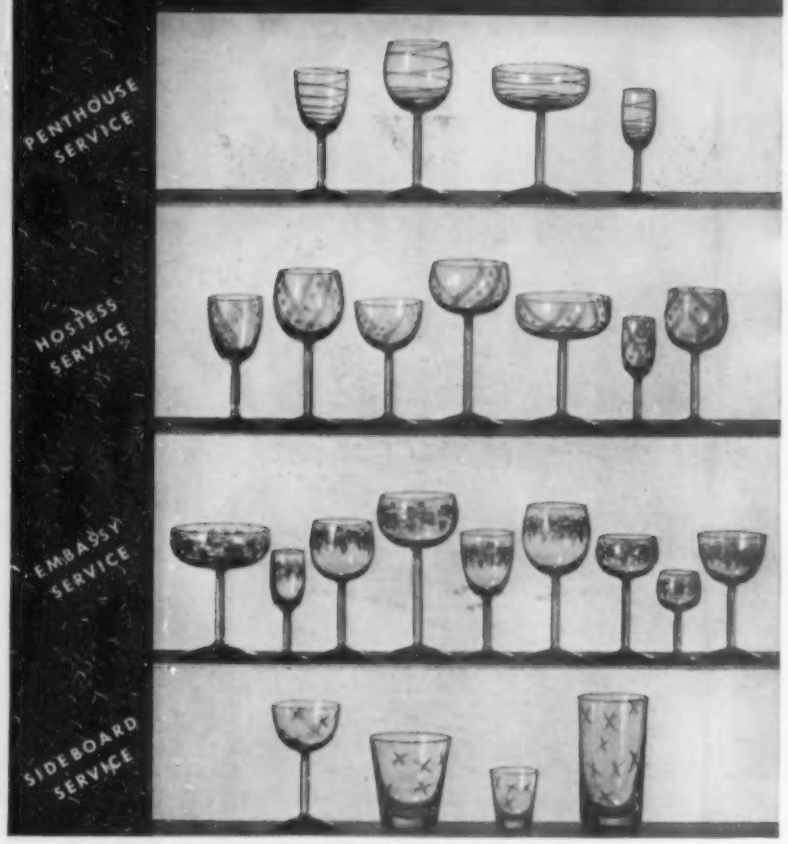


The four designs illustrated are (from top to bottom) Whirlpool, Celestial, Nectar and Rocket. Each service is available in any of these, as well as in many other designs and colors. Water goblets, tumblers and dinner pieces may be had to match.

penthouse service . . . The customary essentials for correct table service of wines and liqueurs. Penthouse No. 1 . . . (32 pieces) . . . 8 each—Sherry, Claret, Champagne and Brandy. Penthouse No. 2 . . . (48 pieces) . . . a dozen each of the same glasses.

hostess service . . . A satisfyingly adequate stock of glassware for those whose entertainment requirements assume more than ordinary proportions. Hostess No. 1 . . . (56 pieces) . . . 8 each—Sherry, Claret, Cocktail, Rhine Wine, Champagne, Brandy and Wine. Hostess No. 2 . . . (84 pieces) . . . a dozen each of the same glasses.

embassy service . . . For the occasional dinner of exceptional formality. Embassy No. 1 . . . (72 pieces) . . . 8 each—Champagne, Brandy, Wine, Rhine Wine, Sherry, Claret, Crème de Menthe, Cordial and Cocktail. Embassy No. 2 . . . (108 pieces) . . . a dozen each of the same glasses.

sideboard service . . . Standard equipment for every home. Sideboard No. 1 . . . (32 pieces) . . . 8 each—Cocktail, Old-Fashioned Cocktail, Whiskey-2 oz., Highball-10 oz. Sideboard No. 2 . . . (48 pieces) . . . a dozen each of the same glasses.

Write for our book on Correct Wine and Table Service. Fostoria Glass Co., Moundsville, W. Va.

Fostoria

THE GLASS OF FASHION

Concrete for permanent patchwork

[*Continued from page 210*]

job itself will dictate the correct design to be followed. Although any smooth-surfaced soft wood may be used, we generally select pine or spruce. Poplar is also suitable.

The concrete, prepared just before it is to be used, is placed in the forms and tamped down with a spade. By tamping the concrete firmly in place we largely eliminate what is known as honeycombing, air pockets that form rough-edged holes in the finished surface. When placing concrete in flat sections such as a floor, porch, or driveway patch, we pat the concrete with trowel or spade until water segregates upon the surface flush with the top level.

After concrete is placed it should be protected against the heat of the sun or normal warmth of the house, as the case may be. A peculiar characteristic of concrete is that it hardens most satisfactorily when kept wet during the first twenty-four or forty-eight hours after it is put in place. One might presume that excessive moisture would tend to retard the hardening of a material already in a high state of fluidity, but the exact reverse is true. Concrete may best be kept damp during this early curing period by covering it with burlap, strips of cloth or newspaper thoroughly saturated with water. Permitted to dry out rapidly, ordinary concrete (as differentiated from a quick-hardening variety for which a special cement is required) will lose much of its strength and has a tendency to become flaky or powdery under certain conditions.

As I have said, the problem of our cellar wall originally prompted our consideration of concrete for patchwork in and around our home. The results proved so satisfactory, and cost relatively so little, that we were encouraged to use this material in many additional repair jobs.

Some of Our Repair Jobs

We have patched the garage floor, ripping out an old and cracked section of the original concrete; we have greatly enhanced our back yard by constructing a small retaining wall containing a flight of two steps leading by concrete walk from porch to garage situated somewhat lower than the house itself. A small curb surrounding our flower garden effectively prevents the itinerant mole from invading this forbidden territory and serves also to preserve the neat appearance of the beds.

Although the actual labor involved is essentially more strenuous than the average repair job, a small pool for goldfish or lilies will well repay you for your greater time and effort. We built one in a corner of our yard and the effect is indeed charming. Of course, pool construction represents an advanced type of work and should be undertaken only if one has done enough concreting to understand correct methods of handling the material and preparing the forms correctly. But while a greater amount of time and thought must be devoted to the building of a garden pool, even a small one, the work is not of such proportion that it should give you cause for alarm. With a little practice you will soon be able to make many improvements and repairs of concrete at low cost in and around your home, and as you progress you will find the work both fascinating and satisfying.

A spacious house for $8,600

[*Continued from page 183*]

foot ceiling with very large bow windows at either end reaching most of its height. Folding screens set apart the dining end of the room and a French door leads to the terrance and porch.

The service part of the house including the future maid's room and bath is isolated from the rest of the house with its own stair which also serves the storage attic above the living room.

There is ample closet space, and the kitchen has its equipment in routed order, with the ever useful breakfast nook.

Construction: Walls of whitewashed brick, solid or veneered, would be the material of first choice, but painted shingles would be attractive and inexpensive. The roof is of shingles or slate. Blinds are a deep green or, with a brown-red roof, they might be a courageous coral.

The basement need extend under only a portion of the house to contain boiler room, laundry, cold closet, and if desired, a recreation room.

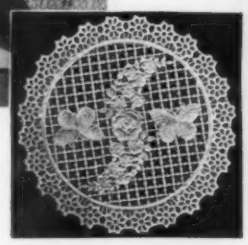
Cost: The house is as simple as possible and depends for effect both inside and out upon nicety of proportions, agreeable window spacing, clean, chaste design. This elimination of detail and complication means direct construction and lower cost. Containing 26,000 cubic feet the house would cost $8000 more or less, depending upon local building costs. The garage, placed either as suggested or elsewhere, would cost about $600. Leaving the second floor unfinished would save some $1500.

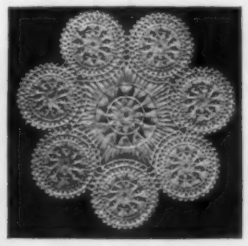
Of interest to you?

Here is another page of new things for you! And each month hereafter this space will be devoted to these exciting new ideas, which continually come over the Editor's desk and which we simply must pass on to you while they are still news. Some of them will be important to you; some may not, but they will all be interesting, whether you are an old hand at housekeeping or a new one.

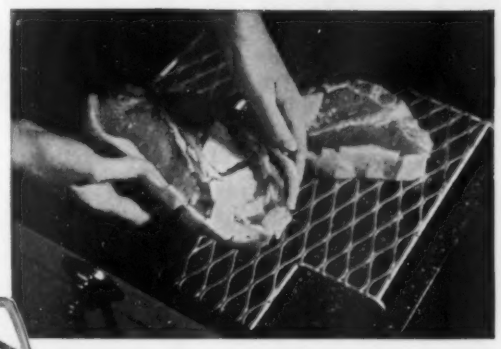
Here is the latest in carpet cushioning—a sponge-rubber composition which is mothproof, sanitary, skidproof and odorless. Color: blue-green. B. F. Goodrich Rubber Co.

Freshen up your table with new paper doylies in real lace patterns. We especially like the two shown on this page, from The Royal Lace Paper Works, Inc.





A new broiler rack made of specially processed steel provides an excellent surface in a mesh which will not let food drop through, and which prevents tipping or spilling of hot pans or casseroles. From United States Gypsum Company



You can look into this new Wagner carpet sweeper literally, for it has a transparent top section which reveals the two automatic brush combs. It is adjustable to thin or thick carpets. From the E. R. Wagner Mfg. Co.

A new device with a switch to be placed conveniently on a wall or post provides an automatic garage-door opener, making it unnecessary for the driver to get out of the car. From Barber-Colman Company

1 P.M. ***Painters Finished . .***

5 P.M. ***Pictures are up!***

6 P.M. ***Room all settled!!***

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Interior Decorators sliding Color Rule and beautifully illustrated booklet: *"How To Work Wonders with Color in Your Home."* Shows new color combinations by Elizabeth Parker, New York interior decorator. Simply mail this coupon to: Pittsburgh Plate Glass Company, Paint and Varnish Division, Dept. 93, Milwaukee, Wis.

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For the home craftsman

William Longyear

BOTH the adults and the children in the family will welcome a solution of the "odds and ends" problem. Each member of the family has his or her own precious possessions and frequently no definite place for them. I am thinking specifically of the children's toys, games, and books. They may be used as colorful decorative objects if given half a chance. A small wall space in one end of the child's room is ample for a stack of apple box book cases. Figure A.

The adults of the household have a way of collecting odd size things. Books and magazines together with odd pieces of pottery and plants join hands in what may result in a charming ensemble. Figure B.

You must first decide where the cases are to be placed. Measure the space and make a note of it. Next secure the necessary number of boxes which when placed together approximately fit the space. Ordinarily apple or fruit boxes, including orange crates, are excellent for the purpose. The covers and all loose nails should be removed. Renail all loose boards. Plane and sandpaper all rough edges and corners. Fill with putty or plastic wood all holes.

A four-inch base is practical and also adds much to the appearance of the group. This may be constructed as a separate platform or nailed directly to the base of the lower boxes as shown. If the corners of the base board are not mitred, be sure the front board projects beyond the forward ends of the side boards and acts as a finish for them.

Arrange the various size boxes together as suggested, keeping in mind pleasing balance and intended uses. As a general rule the set-back method of smaller boxes on the top is satisfactory. When assembled, nail or screw all of the boxes together and they are ready to be painted.

The paint creates miracles in moments. What were rough boxes of raw wood become simple dignified book cases. Any good inside paint or lacquer is satisfactory. Two coats will be necessary for a good job. After the first coat is dry, a thorough rubbing of all the surfaces with steel wool or sandpaper is recommended.

Color schemes may be governed by other colors in the room. As a general rule, the complete exterior and outside edges of the boxes should be dark and the inside surfaces lighter and gay. This gay note may be taken from a color in the draperies or the wallpaper. Here are several schemes. The exterior, dark gray with an orange interior. The exterior may be dark green with a canary yellow interior. An exterior of black with a Chinese red interior is effective.

Charm and economy in this small bungalow

Frederic Morse Guilford

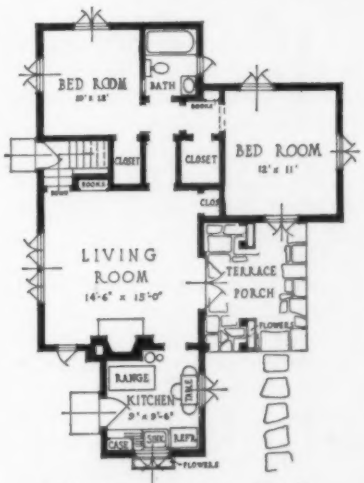
RECENTLY a young couple, inexperienced in the ways of building, showed me a cottage published in a magazine and asked my opinion of its price. It was a picturesque little bungalow and, though it deserved the interest of the many prospective home-owners it received, it seemed regrettable that many of the details which added informality and charm would also add expense.

Broken roof lines, irregular plan, special millwork and other items would make the financing of its construction more difficult for the average owner, perhaps prevented its construction by the young people mentioned.

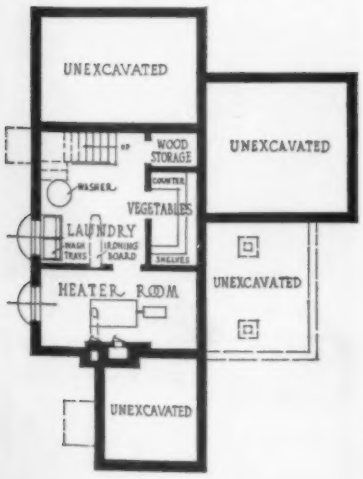
There are now many people in a similar situation who would be helped materially by a substantial cheapening of construction costs, hence this story, an exposition of a type of construction, rather unusual in the use of materials, which has been devised by a prominent Boston architect, Roy Barry Wills. It is certainly one answer to the demand for housing at $5,000 or less which is making itself evident throughout the country.

The four-room cottage illustrated, based on this type of construction is estimated to cost $2,200 or less. The walls are of cinder concrete blocks, 6″ thick for the outside walls and 3″ thick for the interior partitions. These are covered with three coats of waterproof stucco on the outside and one coat of cement plaster for the inside wall surface. Construction is facilitated by spraying the walls inside with casein paint which can be used if necessary on masonry that is still damp.

Rafters with insulation applied



FIRST FLOOR PLAN



BASEMENT PLAN

are exposed and the lower ends of them are only 6′-8″ above the floor. The roof slope is as flat as wood shingles properly applied will allow. If desired, a ceiling may be placed at the eight-foot height using insulation board and concealing the rafters. This, however would sacrifice a certain picturesque quality that exposed rafters provide.

The floors over the unexcavated portions are of three types. First: reinforced concrete over a bed of cinders, covered with tar and composition tile or linoleum for finish. This type is the least expensive. Second: floor slabs of a

[*Please turn to page 226*]

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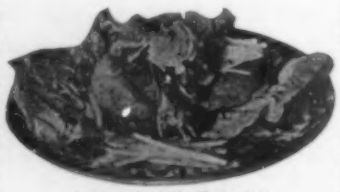
American Cookery

The Household Magazine which tells you how to make and serve

"Vanderbilt Salad"
"Hawaiian Club Sandwich"
"Orange Bread"



"Vanderbilt Salad"

How to select and cook your favorite dish, how to serve it and what to serve with it; forty or fifty choice and timely recipes in each number, many of them illustrated.

AMERICAN COOKERY also gives menus for every possible occasion. Dinners, Luncheons, Wedding Receptions, Card Parties, Sunday Night Suppers, etc.

If you have a family you *need* this Magazine, for using it will help you to set a better table, for less money.

AMERICAN COOKERY is $1.50 a year, but SEND us One Dollar (check, money order, bill or stamps) and we will send you AMERICAN COOKERY for the rest of the year, starting with the March number which contains recipe and directions for Vanderbilt Salad, Hawaiian Club Sandwich, Orange Bread, as well as many other good things besides. Address

The Boston Cooking School Magazine Co.
42 Pope Building, Boston, Mass.

Cookery history

[*Continued from page 214*]

cool again, its skin was neatly sewn on, its tail feathers spread out, its comb gilded, and a piece of cloth dipped in spirits placed in its mouth, to be set on fire as the peacock was served up.

Our own revered ancestors, the English Normans and their successors, were devotees of exactly this same type of magnificence. They too served pigs boiled on one side and roasted on the other, peacocks brought to the table in all their natural splendor, whole cat in aspic, and every kind of roast covered with gold and silver foil. A recipe dating from about 1400 is a wonderful example of their idea of the acme of culinary achievement. "Make a stiff bed of paste about the thickness of your thumb, color it green, comb it out, and it will look like a meadow full of grass. Take your swan and gild him over with gold; then add a kind of loose flying cloak of vermilion color within, and painted with arms without, then set the swan upon its bed, cover some part of him with the cloak, stick about small banners upon little sticks, the banners painted with the arms most agreeable to the persons seated at table."

For less festive occasions a favorite dish of the late Middle Ages was called "cotagres" and mentioned in many cook books and records of the time. "Take a pig's liver and hew it small. Mix it with strong powder (a mixture of hot spices), saffron, salt, currants, and sugar. Then take a whole roasted cock, pull him to pieces, and cast him all together save the legs. Take a pig and skin him from the middle downwards, fill him full of the stuffing, and sew him up again. Put him into a pan and boil him well, and when well boiled put him on a spit and roast him well. Color with yolks of eggs and saffron, and lay thereon foils of gold and silver, and serve forthwith."

By the middle of the seventeenth century men cooks were displaced, in ordinary homes, the careful housewife had come into fashion, and our lady ancestors were busy turning everything they could lay their hands on from nasturtium seeds to parsnips into medicines, pickles, jams, and wines. The following delightful recipe comes from this era. "Take the finest violets you can get, pick off the leaves, beat the violets fine in a mortar with the juice of a lemon, beat and sift twice their weight of double-refined sugar, pour your sugar and violets into a silver saucepan or tankard, set it over a slow fire, keep stirring until all your sugar is dissolved; if you let it boil, it will discolor your violets; drop them in china plates; when you take them off, put them in a box, with paper between every layer."

Meanwhile, in France the art of gastronomy was being developed to its highest perfection. For a while dubious eccentricities were the fashion, and the chief cook of Louis XIV made veal appear any kind of meat you please, from quail to camel's feet, served a full course dinner on Good Friday apparently composed of poultry and meat but which was nothing but vegetables, and dressed a pair of the king's old slippers with such skill that everyone declared it to be the best dish he had ever tasted. After gourmandizing became fashionable, a later Louis had every chop he ate grilled between two others to preserve all its juices and insisted that his small birds be cooked inside of a partridge stuffed with truffles.

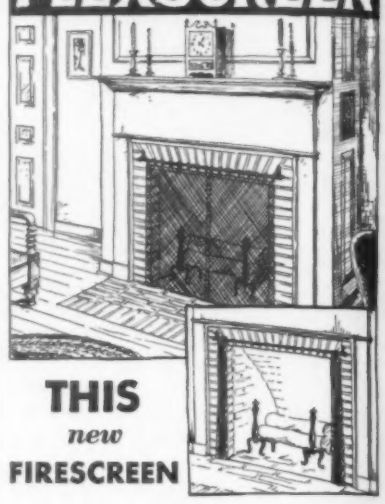
To end on a note of real grandeur, here is the celebrated Gouffe's recipe for cooking quails *à la financière*, typical of the nineteenth century at its most extravagant and elegant and one of the great recipes of all time. And with it may you thank the customs of our much derided machine age for being the first to produce cooking which is at once simple, digestible, and delicious.

"Truss eight quails as for braising, put them in a stewpan, cover them with thin slices of fat bacon, pour in one gill of Madeira and one half pint of *mirepoix*, and let simmer until quails are cooked. Fill a plain border-mould one and a quarter inches high with chicken forcemeat, poach it *au bain-marie*, and turn the border out of the mould into a dish, and fill the center with a *financière ragoût* made of *foies gras*, truffles, cockscombs, cocks'-kernels, and chicken forcemeat quenelles mixed in *financière* sauce. Drain the quails, untie them, and place them half on the border, half on the *ragoût*, the leg towards the center, put a cockscomb between each quail, and a large truffle in the center; glaze the border, the quails, and truffle with a brush dipped in glaze, and serve with *financière* sauce."

Letters, please!

Do you wish to exchange letters with other AMERICAN HOME readers? Here are some names of readers who would like to correspond with you. Miss Marion J. Shelmandine, c/o "Peaslee Homestead," Stamford, N. Y.; Mrs. Lesley Smith, Half Moon Bay, Calif.; Mrs. J. M. Kline, 1142 Victoria Ave., New Kensington, Pa.; Miss Iola Fowler, R. No. 1, Stafford, N. Y. (interested in garden subjects); Mrs. W. V. Ceilly, 1137 Bergen St., Brooklyn, N. Y.; Mrs. C. B. Light, 2655 Sycamore St., Beaumont, Tex.; Mrs. William Ulrich, R. F. D. No. 1, Glens Falls, N. Y. (old recipes).

FLEXSCREEN



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$ Dollar Ideas $

We are desirous of publishing the useful dollar ideas submitted by readers just as quickly as space will permit. But, due to the great number on hand, we must request that no more ideas be submitted until the supply has been used up, when we shall publish a request for more. We cannot enter into correspondence regarding material submitted, nor can we return any rejected copy

Mock Hollandaise For Two

Cooking for two develops ingenuity and inventiveness by reason of the fact that most recipes are intended for larger families. Often the proportions may be halved or quartered, but not so with hollandaise sauce. A satisfactory substitute, quickly prepared in as small quantity as desired, may be made by blending equal portions of melted butter and mayonnaise, to which are added a few drops each of lemon juice and cream. Mrs. George F. Booker, Washington, D. C.

Cold Weather Hands

Rub hands with vinegar before going out into the cold to hang up clothes. This treatment helps keep them warm. Mrs. E. H. Gamage, Lewiston, Maine.

Preventing Clothes Freezing

To prevent clothes from freezing to the line in cold weather, rub the clothes line with cloth wrung from strong solution of salt water. Mrs. Howard C. Buckner, Mt. Olivet, Ky.

To Stuff Game

When stuffing a wild duck or wild game, use celery and apples to take away the strong flavor. Mrs. F. L. Ludden, Watsonville, Calif.

To Reheat a Steamed Pudding

Saturate a brown paper bag with boiling water. Into this wet bag put the pudding and tie bag at top. Place in the oven to heat. The pudding will taste as though it had been freshly made. Gertrude E. Manders, Middleboro, Mass.

Discolored Copper and Brass

To clean and shine copper and brass which has become badly

Fudge that is Fudge!

Eagle Brand

CHOCOLATE FUDGE

2 cups granulated sugar
1 cup water
1 cup Eagle Brand Sweetened Condensed Milk
3 squares unsweetened chocolate
1 cup nut meats (optional)

Mix sugar and water in large saucepan and bring to boil. Add Eagle Brand Sweetened Condensed Milk and boil over low flame until mixture will form firm ball when tested in cold water (235° F.—240° F.) Stir mixture constantly to prevent burning. Remove from fire, add chocolate cut in small pieces. Chop nut meats and add. Beat until thick and creamy. Pour into buttered pan. When cool, cut in squares. Serve a fudge that is *Fudge!*

Even beginners get a marvelous result with this recipe. A melt-in-your-mouth smoothness, a glorious creaminess!

But remember—this recipe calls for sweetened condensed milk. Don't confuse it with evaporated. Just remember to ask for Eagle Brand.

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THE AMERICAN HOME - Garden City, New York

Reduce Heating Costs during Spring and Fall

This Fireplace Circulates Heat

THERE'S that early Spring or Fall chill in the house. You start the furnace fire—then wish you could stop it while perfectly good fuel burns. This is now a needless waste. Put in a Heatilator fireplace which, unlike the ordinary fireplace, actually circulates heat. The chill disappears. Every corner of the room, even in those adjoining you feel a steady, even warmth and you save money during April, May, September and October.

The Heatilator works on the same principle as a warm air furnace. Cold air enters the double-walled firebox where it is heated and passed out in an even flow. In mild climates and for summer camps it is all the warmth needed for year 'round comfort.

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Over half of all existing fireplaces are not used because they smoke or fail to heat. This cannot happen when the Heatilator is correctly installed. And you can have any style of fireplace you like—the Heatilator does not alter the general appearance of hearth or mantel.

Heatilator Fireplace

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I want a fireplace that circulates heat. Send me free literature. (Please state if for home or camp—new or old fireplace.)

Name.....

Address.....

discolored, boil it in the water in which beans for baking have been parboiled. This cleans it and the metal can then be rubbed to give a final polish. RUTH CLAPP, Brookline, Mass.

ALL THE PICTURES THEY WANT

Most children are fond of pictures. Let them frame a few choice ones for their own rooms. Use cellophane wrappings instead of glass. It is easily cleaned, nonbreakable, and inexpensive. Passe partout may be used for the edges. This is a simple way to teach art principles and a rainy or sick day diversion for the older child. MRS. CLIFFORD GRAHAM, Trout Creek, N. Y.

TO MAKE GALOSHES LOOK LIKE NEW

When your black rubber galoshes, or rubbers, look gray, wash them with soap and water, let dry, and then apply *one* coat of black liquid French shoe dressing. This will make them look like new. One coat will give them just enough gloss. LOUISE C. MISCH, Cleveland, Ohio.

READY FOR USE

I keep my pastry brush and two or three spoonfuls of vegetable cooking oil in a tall glass in the refrigerator. Then it is ready at a moment's notice for greasing cake or muffin tins, casseroles, etc. Also, I have found that baked foods do not stick as much when the vegetable oil is used as when butter or lard is used. MRS. HAZEL DAVIES, East Falls Church, Va.

BURNED ALUMINUM

For cleaning an aluminum kettle in which food has burned, wash the kettle good in soapy water and dry. Put it back on the stove with nothing in it and let it stay until it has burned clean. This might take a few minutes so don't take it off too soon. Your pan will look like new. MRS. C. A. FAHSHOLTZ, Tulsa, Okla.

Charm and economy in this small bungalow

[*Continued from page 223*]

type of concrete which will hold nails laid over cinders and surfaced with hardwood. There are special blocks made for this purpose which are six inches square and present an attractive appearance. Third: floors may be of the usual type, of wood beams and two thicknesses of flooring with a two-foot air space below. This type is the most costly, but is necessary over excavated portions as over the laundry and heater room in this cottage.

The casein paint can be applied before the plumbing fixtures or finish floors are in place to save covering them for protection from the spray. For lighting, recessed glass panels in the walls are used, creating a modern effect.

As pictured, this bungalow is intended to have cream walls, moss green wood shingles, steel sash painted black and the ventilator tiles in the gables and brick window sills red. The chimney pots above the bluestone cap are tan and green and porch posts and exposed wood trim are stained dark brown with window boxes dark green.

The gutters and downspouts should be copper, to weather bronze green. Varicolored flagstones for the walk and porch-terrace complete the picture, to be framed by the shrubs and vines with their flowers.

The arrangement inside accommodates a small family. Roomy closets, a convenient bath and a comfortable living room are evident.

In the living room is a simple mantel of cement plaster with a segmental arch at the fire opening surrounded by square tiles, flagstone hearth and shelf of colored tiles. A built-in bookshelf over the davenport lends a friendly note. There is a coat closet, and French doors opening to the terrace give easy access for summer entertaining.

The bath is designed with a shower over the tub and a curtain at the front. Sheet tiling or enameled steel **tile** is carried to the height of 6'-8" over the tub. The floor of linoleum in subdued tones imitates flagstones. The mirrored medicine cabinet is placed not over the lavatory but more conveniently on a plain wall surface. This allows better access and better lighting.

The cottage as illustrated is planned to provide complete and comfortable living quarters for a small family. As the family grows additional rooms could be added in back of the present bedrooms, perhaps replacing the present bath with a hallway to the rear.

This method of construction with 6" exterior walls is obviously intended for one-story buildings though certain of its economies are available for the two-story house.

Figured on the same cubic foot cost as a $3,800 six-room house designed by Mr. Wills, this bungalow, of 9336 cubic feet would cost the surprising sum of only $1875, thus this cottage would amply meet the demand for economical construction without sacrifice of charm.

"I'm really money ahead with this wall paper!"

LIKE this woman, you also will save substantially on your spring redecorating, if you use the marvelous new Mayflower Wall Papers all through your home. Styled like costly importations, Mayflower Wall Papers are priced as low as 15c a roll. They hang smoothly, wear wonderfully, clean beautifully, and are tested for color fastness. Name Mayflower is plainly imprinted on each selvage. Send now for Mayflower's colorful new book, written and illustrated by a noted decorating authority. It contains numerous ideas for room arrangements and suggests many effective uses for the charming new 1934 Mayflower patterns.

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A NEW BOOK OF HOUSE PLANS

The Editorial Department of THE AMERICAN HOME has just completed compilation of hundreds of houses with complete floor plans, costs, etc. Houses range in price from $3,000 to $25,000, and were designed by some of America's foremost architects. In addition there are many examples of remodeling with "before and after" illustrations and complete details as to the cost of the work.

This is a new, completely revised book. It will prove invaluable to anyone planning to build or remodel. Sent anywhere, postpaid, for $1.00. Address

The American Home
Garden City, N. Y.

Are you going to build the house yourself?

William Cooper

A NEWLY married couple came to me for suggestions that might help them in building a house. Years before I had erected a house for the girl's father, but these young people were convinced that they could dispense with the services of a builder and put up a home themselves. They had planned to sub-let various items of work and give some of it out on a piece-work basis. There was a relative, a carpenter, who was going to run the job for them. They had proceeded too far to back out without suffering considerable embarrassment so I made my remarks general and refrained from giving them any specific instructions. I confined myself to the unusual rather than the ordinary difficulties arising out of such a venture—as follows.

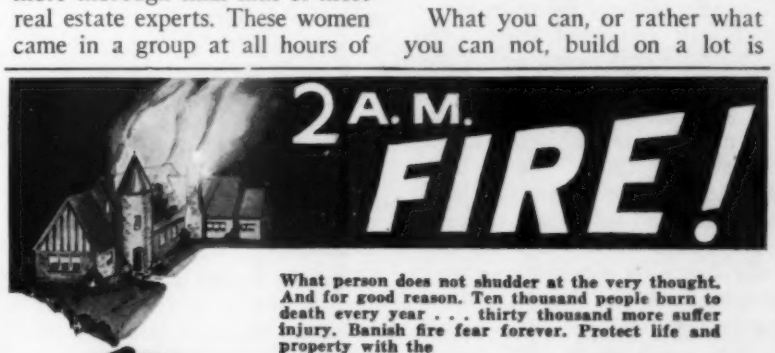
THE NEIGHBORHOOD

One of my suburban operations was investigated by three middle-aged women in a manner more thorough than that of most real estate experts. These women came in a group at all hours of the day and sometimes late at night. For several weeks I took them through the houses but was unable to get them to sign an agreement. One day, just after the workmen had stopped for lunch, I saw the three going into an unfinished house, and noticed that each carried a package. I followed them and found that they had come prepared to eat their midday meal on the job.

The explanation of this unique procedure was forthcoming. They wanted to observe the behavior of the children going to and from school. They told me that they then lived close to a newly built school house where the dismissal of the classes was marked with twice-daily disturbances. For this reason they were planning to move away. Evidently the suburban scholars were exemplary in their conduct that day, because shortly afterwards an attorney representing the women approved my agreement of sale.

RESTRICTIONS

What you can, or rather what you can not, build on a lot is



What person does not shudder at the very thought. And for good reason. Ten thousand people burn to death every year . . . thirty thousand more suffer injury. Banish fire fear forever. Protect life and property with the

New GAMEWELL VITALARM Signal

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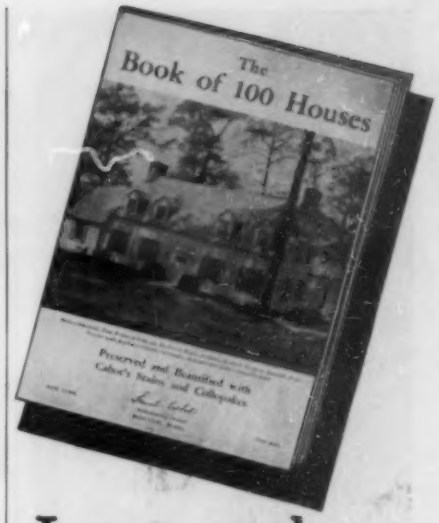

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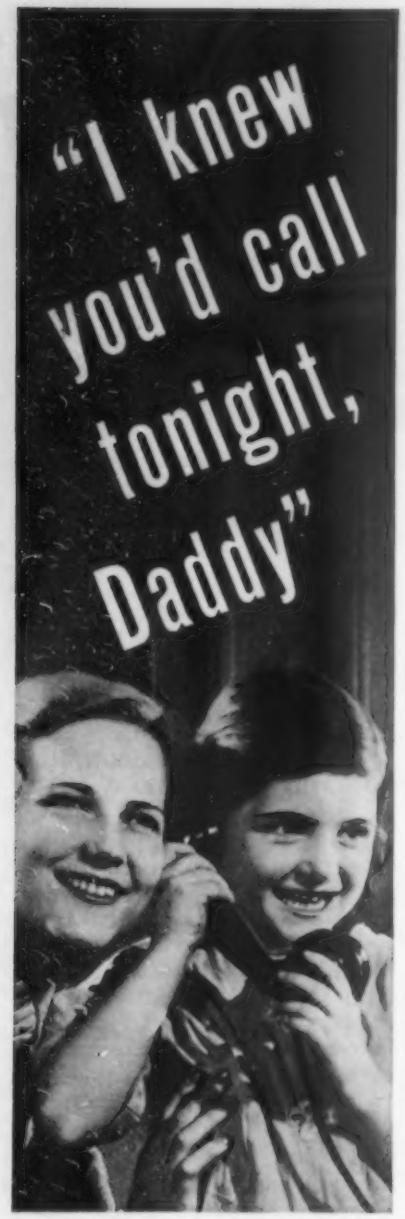

She's only a little girl—but she knows that when Daddy is out of town on business there will be a welcome telephone call every few days. It's great fun to be able to tell him of some exciting new adventure. And it's fun for Father, too, to hear familiar voices and know that everything is all right.

Next time your husband travels, be sure to have him make telephone visits back home. It costs very little, especially during the evening and night periods. For convenience, he can have the charges reversed if desired . . . and put on your residence telephone bill.

The rates for station-to-station calls during the night hours are about 35c for 75 miles 55c for 175 miles 80c for 300 miles

generally shown in the deed. There may be, however, no defining clause, but, for brevity, merely a reference to such a clause in some previous document.

"No house costing less than $3000 shall at any time hereafter be erected on the lot or any part thereof" suggested no difficulty to me when I read it in the deed for some ground, for certainly I expected to get much more than that amount for each of the houses I intended to build. But see what happened.

About the time the stonemasons had run up some of the cellar walls, a court officer handed me a paper, the purport of which was that the owners of near-by homes had filed a Bill in Equity praying that I be restrained from erecting the houses as planned. I interrupted the work at once.

The plans were not secret; many sub-contractors had handled them; copies were tacked up in the operation shanty and a sworn-to set had been filed with the proper authorities, but I wondered how the objectors had discovered my costs. Some of the items of finish I had not yet decided on and surely could spend as much on as I cared to. However, without being extravagant, my estimated costs were above the figure mentioned in the restrictions.

I soon discovered that the entire neighborhood objected to the operation; funds had been raised; an attorney engaged and a builder had submitted his estimate of the cost. I rather think their agitation was the result of misjudgment on the part of a competing builder.

How much worse they would have felt if I had started building seven or eight years later when the prices of building material soared skyward. It could have been a pretty small house (that word doesn't mean beautiful, this time) and still have cost more than the set figure.

Well, in due time, and after I had spent hours with my lawyer, the case came before the judges. Each of my sub-contractors had been served with a subpoena and they all lost time attending court.

The extensive preparation to prove every item of cost, the carefully copied contracts and the hours of preparation seemed wasted when the bench agreed with my defense that the cost, if not as much as the restricted minimum, could be brought up to it by elaborating certain portions of the building. These details, as is customary, did not show on the working drawings on which their witness based his estimate.

Can You Swing It?

I used to have my office in the basement of a house where there was a family occupying the upper floors, an arrangement not uncommon in the end house of an operation. After many weeks of trying to get a timid individual to place his name on the dotted line and become the proud possessor of one of my new houses, I met him by appointment at my office one evening.

All along he had put off coming to a decision, giving as the reasons: his lack of confidence in himself, his fear that he could not keep up the payments, and his anxiety about the equity, which he felt sure he would lose if he didn't meet his obligations. All his life, he explained, he had paid rent, struggling to save up enough to start buying a house, and now he was no longer a young man.

That night he had brought along a deposit and I filled out the agreement. Just as I was about to hand him a copy to sign, somebody upstairs started a player-piano. The melancholy strains of "Silver Threads Among The Gold" beat down on us. The man burst into tears, and in what might be called a dramatic manner, made his exit, mournfully repeating that he knew he couldn't go through with it. I made no effort to see him again. The assurance of sufficient funds to see a deal through is even of more importance in building a home, than in paying one off after it is built.

What About Foundations?

Next to finance and the selection of the site is the character of the soil and its relation to the surrounding territory. "Built on solid rock" implies substantialness, but it demands an increase in the cost of excavation. Natural earth is generally of sufficient resistance to bear the load of any ordinary dwelling. Low lying ground, while offering already-dug cellars, may necessitate additional depth of masonry and in some localities considerable expense for material to bring the lot to street level. The lot above grade is expensive in several ways.

Filled-in ground, depending on the age of the fill and the kind of filling material can be made safe by properly designed footings. The cost of the small amount of re-inforcing steel necessary in the concrete is not great in comparison with the sense of satisfaction it affords. Such footings will spread the load over areas which will permit only a uniform settlement, if any at all.

I have built a good many houses on a city ash dump where

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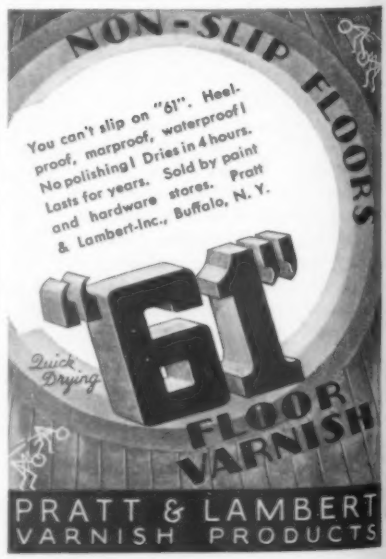
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the natural ground was twenty or more feet below the surface. The excavation for the cellars and footings brought to light the discarded material and ashes of several decades. Curiously enough, this material, heaped around the new buildings to form terraces and gardens, provided an excellent base for grass sod and shrubbery, which when planted there grew vigorously. The cellars, due to the porous nature of the fill, were always dry.

The question of stone or concrete for the cellar walls is answered by cost alone. Both will be found satisfactory. In a locality where there is an abundance of available native stone its economy weighs heavily in favor of the rubble wall.

Does Old Material Pay?

One word of caution about the use of second-hand bricks in the upper walls of a house. Don't, unless there is a certainty that no plastering will touch the brickwork at any place, permit a single second-hand brick to come on the job. Exterior walls are generally stripped; in this case the plaster is kept from actual contact with the bricks, but on party walls, in back of ranges and at other points the plaster is applied directly to the brickwork.

For economy's sake several loads of second-hand bricks were used indiscriminately on an operation of dwellings that I inspected. After the houses were finished the wall paper on the party walls showed grease spots here and there. They were scraped off and the walls re-papered, but the spots re-appeared on the fresh paper. Again the walls were scraped; this time the whitecoat was given coats of shellac and aluminum paint, separately and together, by way of experiment. The result was the same. The return of the grease marks was finally prevented by chipping off the plaster under each spot and removing a brick or two. This proved to be a very expensive matter as the operation was a large one and the spots scattered throughout all the houses.

The cause was apparent; second-hand bricks from sooty unlined chimneys or, more than likely, from greasy areas above ranges had been delivered and used. Their appearance in the piles had been little different from that of the other old bricks and it is doubtful that they would have been discarded by the bricklayers if they could have been distinguished.

A good house carpenter can successfully superintend the erection of a dwelling if the owner's plans are explicit, but too much

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actual manual labor must not be expected of the man in that position; the proper inspection of the work of others will take a considerable amount of his time.

Mistakes will happen. An error, expensive and annoying, came to my attention back in the days when hot air heating was the common installation. It was really a combination of an error and poor planning. The owner-builder moved into the house late in the fall and immediately built fires in the range and hot air furnace.

Shortly after the fires were started I was asked to examine the blistered varnish on the oak box of the low-down toilet tank. The heat from the bathroom register seemed to be the cause of this and of the warm water which flushed the bowl. I suggested a suitable baffle of sheet metal to divert the stream of warm air. This was installed but it failed to change the temperature of the water in the tank.

The owner happened to mention that the water remained hot at times when the heater fire was low and when the register was closed. That remark gave a clue to the real cause; a plumber had connected the water lines improperly but having changed the china indexes on all the faucets kept the error from being discovered at once.

Damaged silver finish on a set of lighting fixtures seemed unexplainable until an owner confessed that he had dampened a fresh coal fire in the heater on one of his visits of inspection. The action of the gases had proved ruinous to the bright metal.

These unusual incidents can, of course, occur on any job, but an owner putting up a house for himself is not always in a position to insist that the damages be made good without expense to himself.

Homemaking around the globe

[*Continued from page 207*]

little toys, mules with baskets of candies on their sides.

Children take part in the numerous plays and dances given by the schools to which they go, and are very fond of fancy dress parties. Sometimes during their childhood or early youth the girl receives a present of a China Poblana dress and the boy a Charro suit. The China Poblana has a skirt richly embroidered with *lentejuelas* of many colors, often representing the Mexican flag or the eagle with the snake in its mouth; a beaded blouse with a *rebozo* of silk over it, a necklace of beads or coins, hair braided in two long braids hanging down the back, and a man's hat, felt usually, richly adorned with gilt braid. The boy's Charro suit has skin-tight trousers with rows of silver or metal buttons down the outside, a short jacket something like an Eton and also elaborately embroidered, and the same sort of sugar loaf hat worn by the girl. If he lives in the country or his people are wealthy he gets a horse, and in a short time becomes an expert and graceful rider.

The Mexican girl is a born coquette and an attractive one. By the time she has reached "her fifteen Aprils" she may have had one or more small love affairs. She is usually pretty, with large and handsome eyes, a bright and fascinating manner and dances well. Her salutation with her fingers to her friends is very graceful and is used by all Mexicans from their babyhood.

The social season in Mexico is in the month of December beginning with the church festivals, the Immaculate Conception on the 8th and the feast of Guadalupe on the 12th, when people come from all parts of the Republic to worship her, the Indians bringing wares to sell and food to last them for a week or more, and on the 16th the *Posadas* begin and last until Christmas eve. They represent the inns where Joseph and Mary tried to get admitted on their way to Jerusalem. The religious part of the *Posada* consists of all the company forming a procession with lighted candles in their hands and singing, begging to be let in. Eight doors are shut in their faces and they are told to be gone, but the ninth is opened to them. This finishes the religious service (oftentimes omitted) and then dancing and the breaking of the *piñatas* commence. *Piñatas* are large earthware jars trimmed with tissue paper and tinfoil and represent clowns and boats, ships, brides, airplanes, etc., and all sorts of novelties. They are filled with fruit and candies, nuts and raisins and are hung from the ceiling in a large room, or the patio. Each person is blindfolded and has a chance to break the *piñata*, being provided with a stick. He is led near the place, turned round two or three times and then goes forward to the attack and gives a great deal of merriment to the rest of the company. In the end somebody breaks the jar and the things fall on the floor and the children rush forward to pick up the spoils. Trays of toys especially imported for the *Posada* are passed around to the guests and all goes forward with the best of enjoyment. Many love

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affairs begin at these parties. Sometimes a popular girl will be chosen and a ball given in her honor at the feast of Los Reyes. There are no Christmas trees or hanging up of stockings on Christmas eve. But on the night before the feast of Los Reyes all children put out their shoes and the Santos Reyes fill them with candies and dulces and leave them toys.

Courting in Mexico is called "Playing the Bear." When the young man has seen a girl that he admires he takes up his position in front of her house, but on the opposite side of the street every afternoon or evening. At first no notice is taken of him, but after a while the girl may appear on the balcony for a minute. Soon after this he moves over to her side of the street and after a long or short time they begin to speak to each other. Later he plucks up courage, and asks for her hand personally or by letter. The parents look up his family and prospects and if everything is satisfactory, consent is given and preparations for the wedding are commenced. This is the time of romance, for all Mexican girls look forward to matrimony. Furniture is bought, a house selected and the trousseau ordered. The wedding dress is always the gift of the groom and is generally very handsome.

On the day of the wedding, the bride arrayed in her sumptuous attire goes down to the carriage that is to take her to the church. The carriage is also decorated with orange flowers as are the horses' heads and the coachman's whip. As they pass through the streets everybody looks on smilingly, and wishes them a long and happy life. They always have two sets of godparents and sometimes six or seven bridesmaids. The civil ceremony takes place sometimes a few days before the religious and the witnesses for this event are chosen from their most distinguished friends or relatives.

After the church ceremony they go to be photographed. Then follows the reception. Unfortunately all the weddings do not turn out well. Jealousy, creeps in, in many families, and the husband in a few years finds a new love called the dear one (*la querida*), and neglects his wife and children for the new family. As a rule, the wife bears her trouble silently, but sometimes she takes vengeance into her own hands and a tragedy ensues. I have often wondered if no misgivings enter into the mind of the bride as she stands at the altar, in this, the happiest day of her life, or if she banishes every thought except that of the Lovers' Litany: "Love like ours can never die."—ALICE L. A. AGRAMONTE.

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VIGORO

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Garden facts and fancies

Leonard Barron

LAST month I spoke of some of the showy accessions from Mexico, but did not by any means exhaust the record. For instance, there is the Dahlia that cannot be overlooked. But it was thinking of the brilliancy of color in the Mexican flowers that led me to that previous note. I would now add another flower that, within the last couple of years has, with some suddenness, regained garden attention, for it is to Mexico also we must credit the Tithonia, that fiery orange-red dahlia-like tender annual, that during the last three or four years has been steadily gaining in favor. Started early in heat, it will give plenty of flowers before frost comes. It needs a little shelter, however, in places that are likely to be exposed to heavy winds. The plant grows six to eight feet high and for fiery luminosity there is hardly anything in the fall garden to equal it. Strange how that same fiery luminous color runs through so many of these things from Mexico!

Another new world contribution to gardens, but this one from South America, is the common Nasturtium (Tropaeolum). It has been so thoroughly accepted as sometimes to be included in the category of old-fashioned flowers in the thought that it might come from Europe.

Barron

The Mexican Tithonia, has a luscious growth 8 ft. high and orange-scarlet flower. (½ actual size)

The last two seasons saw an almost universal acceptance of the novelty introduction of the variety Golden Gleam, the yellow double-flowered Nasturtium that, as a matter of fact, was rescued from oblivion by Mr. Bodger, an American seed grower, who heard of its existence in Mexican gardens, curiously enough. Its intrinsic merit was such that in two years it has become one of the best-known and most popular of annuals.

It will be good news to many that a Scarlet Gleam is now in existence, although it will not be offered to the trade until after the current year's harvest. Hitherto, the only really good double scarlet Nasturtium was seedless and propagation was by cuttings only.

The perfection in development of a pure selection takes time; hence, the new Scarlet Gleam will not be offered till 1935; but in the meantime there comes the interesting information that this season a strain of Double Nasturtiums in several colors is available in mixture. This strain, the originator (Burpee) tells me, has been reached by crossing of colors of the Single Nasturtium on to Golden Gleam and some 40,000 individual crosses by hand pollination have been made in the field and under glass. The photograph on this page was taken in the greenhouse in early December. Some of the new flowers carry the delightful odor that was present in Golden Gleam.

Another welcome new plant in a number of variations that has been developed within the last few years and just now is finding way into general distribution, is a large number of Hybrid Hemerocallis. The first serious work on this group of plants was undertaken by Dr. A. B. Stout at the New York Botanical Garden in his studies of plant sterility, because the old-fashioned Tawny Daylily was one of those interesting plants that was reproduced entirely by vegetative means, a "clon" to give its technical name.

Several other people were stimulated into work, too, and among them all, perhaps, Mr. C. Betscher of Ohio has been particularly successful, in a practical way, in breeding that has been extended over quite a number of years now. Some of the results in his varieties have been made available in the trade and are being offered in several of the catalogs this season. One selected for illustration is Mrs. H. H. Wyman, having truly yellow flowers quite late in the season—August—whereas heretofore yellow flowered Hemerocallis were generally flowering earlier in the season. Thus, variety is added to our garden and richer opportunity for perfect color harmonies are constantly being offered.

Two more new books for the gardener are before me. M. G. Kains in his "Modern Guide to Successful Gardening" (Greenberg) offers an extraordinary complete all around manual of garden theory and practice. It is one of those books that attempts to answer the inquirer who wants a volume that "tells me all about gardening." 360 pages are constantly telling this, that, and the other thing; covering the flower garden, the vegetable garden, fruit garden, trees, shrubs and everything!

In "New Gardens For Old" by Ortloff & Raymore (Doubleday, Doran) the authors have done a somewhat unusual thing for a practical handbook. They have assumed that you have already got a garden and that it may need a little attention to improve the design, to rearrange the planting, or by adding a feature here and there. So the appeal is made to the active gardener whose garden is already in being and wants friendly advice and council on further developments and renovation. In a word, it is a practical application of true landscape principles to the small plot garden.

Burpee

Double Nasturtiums of the Golden Gleam type are now coming in a variety of colors; the achievement of thousands of hand crossings

Schling

The new hybrid Daylilies extend the season at both ends. Mrs. H. H. Wyman, for example (Betscher), is yellow in late summer

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A fair deduction is that the average family is steadily becoming more interested in beautifying the home grounds and coming more to plan its grounds for livability. While a few years ago the rear lawn area was just a back yard, it is now becoming something which the family enjoys.

As in previous years, the judging in the national contest was done from photographs of selections in each local group, and the contestants are segregated into three divisions, as indicated in the legends with pictures. By means of these accompanying photographs of the first award winners in the three classes, you are privileged to visit with us into these prize gardens, and perhaps you may gather a hint for application in your own garden.

In Memphis, Tenn., Mrs. Sam Jackson with some hired labor contrived the charming garden below. Above is Mr. and Mrs. E. M. Doyle's expertly designed garden at Riverside, California

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How to visit your flower show

[*Continued from page 192*]

not be too impetuous in adopting the elaborate effects. Many of the arrangements and plants used are practical only under the supervision of professional gardeners.

Attendants at exhibits and commercial booths are always ready to answer intelligent questions. Much valuable information may be gleaned from these specialists, and full advantage should be taken of the opportunity.

Do not overlook the commercial exhibits where the newest tools, fertilizers, and garden accessories are offered. Secure all available booklets and printed matter.

Seeing a big flower show is much like going to a museum. Most people try to "take in" everything in one flying visit. They are usually "taken in" with sore feet, aching backs, and general fatigue. If you go only once to the flower exhibit allow enough time to rest and enjoy refreshment at intervals.

At home as soon as convenient look through all of the notes and literature collected. Identify the questionable plants by referring to catalogs. Jot down your inspired intentions to improve and add to your own garden. Keep your notes safely tucked away for later reference.

I feel that this gardening on paper in anticipation of spring is as pleasant as the actual experience with spade and rake.

Walking off with flower show prizes

[*Continued from page 190*]

"spot" them evenly around. The rule requires flowers to be arranged, not by alternating varieties and colors, but by lumping or massing together the different colors or varieties. This is one of the most valuable rules for achieving interesting and unusual results.

Rule 11. *Avoid combinations culturally or seasonally impossible.* This is a pleasant rule, for it is one we generally follow instinctively. No one would be likely to combine Orchids and wild Daisies, or Tulips with Chrysanthemums.

Rule 12. *Perfect balance in a line arrangement obtained by keeping the highest point over its base.* Take a tall spray or long-stemmed flower that you intend to use to procure your height and let it rise at one side of the arrangement. Now center it and notice how much firmer and more bal-

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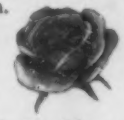

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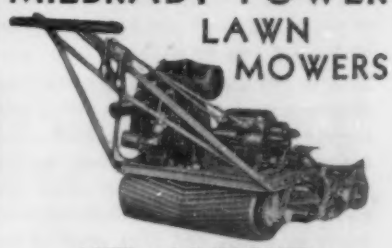

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anced your arrangement becomes. This rule does not run counter to Rule 2, but provides for another form of balance.

The technique, once acquired, of arranging flower material to conform to the rules for "perfection of artistic arrangement," there still remains one other hurdle to surmount—a very difficult one, unfortunately. Even though your exhibit may follow every rule to the letter there remains one quality it *must* have and which cannot be taught, and that is *distinction* or individuality. There are no rules for achieving distinction. Sometimes it is produced by an unusual note of color; an unexpected outline; a different form; a rare combination of container and flower material. Distinction is the unknown quality, the "ineffable something that raises it above the unusual." On the other hand it is this very pursuit of distinction which adds such zest and interest to the pleasure of arranging flowers.

A good way to acquire the technique of arranging flowers for exhibition purposes is to take one rule at a time and experiment with it. This gives facility in the use of flower material and also convinces one of the reason and value of each rule. Two or three people working together over the rules may help each other with criticism and suggestion. Have two tables in some place where there is ample room. Keep one table for the arrangement you are working on, where you have elbow room and can view your exhibit from all sides. On the other table put your assortment of containers, holders, scissors, clippers, flowers, and foliage. If you have everything ready before you start you will not be distracted at a critical moment to find something essential.

It is encouraging to remember, also, that these and all other conventions for arranging flowers apply only when exhibits are entered for competition purposes. In one's own home one may, naturally, arrange flowers in any containers, in any combinations, and counter to any or all rules.

Learning and successfully applying these criteria are not an impossible goal, for by studying flower arrangements that have "arrived" and taking sincere interest and pains in the matter there is no one who may not win a blue ribbon at any flower show.

A waterfall is not expensive

[*Continued from page 193*]

be flowing from the crevices. The rocks are arranged to provide drops interrupted at irregular intervals, so that the music of falling water may give forth a pleasant tinkle and splash. In order to achieve the best possible effect the rocks should be tried out in various arrangements before cementing.

The intake pipe runs horizontally from below the surface of the pool back to the pump. Its mouth is covered with a strainer, to keep dirt from getting into the pipes, and also to keep the goldfish from being drawn in by the suction. As the strainer is not an aesthetic looking object, it was covered in this case by an old log, kept floating in the water at the base of the rocks. The intake pipe is three quarters inch in size, and the outlet pipe is one half inch, to accord with the size of the pump. Both pipes could be slightly larger, and with a different type of pump their sizes would be adjusted accordingly. The quantity of water used is the determining factor. In most cases the intake pipe is larger than the outlet pipe, as this serves to equalize the flow, and the danger of clogging is reduced when the pipe is larger. The pipes may be of galvanized iron, but brass is better because it does not rust.

In order to turn the water on and off from the house, a wire was conducted between the motor and the basement, a distance of some fifty feet, in a pipe laid underground. As the ground dropped downward in terraces, elbows were put in the pipe where necessary. In other instances it might be possible to run the wire overhead from tree to tree with less labor. If it is desired to conserve the current, the water may be turned on only when the family is in the garden; or it may be kept running throughout the day, and turned off at night.

Shut off Water in Freezing Weather

In a cold climate it would be necessary to shut off the water and drain the pipes during the winter. Although the amount and flow of water may vary, the principle of operation remains the same. If a large volume of water be desired, a one half horse power motor with a rotary pump would be required. But for most people a delicate rill gives just as much pleasure, and for this a one fourth horse power motor and a small centrifugal pump are ample. The cost of the pipe is small, the current consumed is negligible, and water bills do not enter into consideration at all as there is no loss except through slight evaporation.

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Donald & Boerner Co., Dept. 10, Milwaukee, Wis.

The same house—with a different spirit

[*Continued from page 205*]

flagstone outdoor living room is begun and beyond that a dry wall and rock steps to a flower garden below.

The approximate cost of remodeling was under $4,000, which included the installation of a new gas furnace, new tin roof over the entire house, new paint outside and inside, new wallpaper, sanding and finishing of floors, a new walk to the street, and many other things which would have had to be done even if the house had not been remodeled.

Remodeling Increases the Personality of a House

The experience of remodeling is a rich one, after which all homes are more interesting. Houses, like people, are funny things, one friendly and cordial, another aloof and forbidding, one honest and wholesome, another pretending and deceitful, one spreading happiness and health, another doling out dyspepsia and discontent, one a place to live, another a place to light.

Nothing in life brings more satisfaction than home, and it does not have to be either fine or pretty but it must be pretty to you and you must work on it, work to pay for it, work to keep it, work to beautify it, to learn really to care for it.

Looking at the paneling under the windows now thirty-four inches from the floor, gazing fondly at the four hand-carved mantels picked up from tumbledown houses of a day that is gone, then imagining the ornate cabinet and iron ones, glancing at the creamy woodwork, then seeing in my mind's eye that room formerly so dark and gloomy, I feel I must have awakened from a nightmare to face a world, simple and beautiful.

Then the question arises—is this house improved or not? In its day it was jjust as sweet to the wise, good people who built it. To me it is now simple, quiet, peaceful, gentle modest and grown years older in a few weeks, but some one will say, "Your house is pretty, and everyone thought it was going to be a sight. I always did like one of those aëroplane houses." Wondering, I answer, "Well, the main advantage is that now the house is nearer the middle of the lot and that has lessened the fire insurance."

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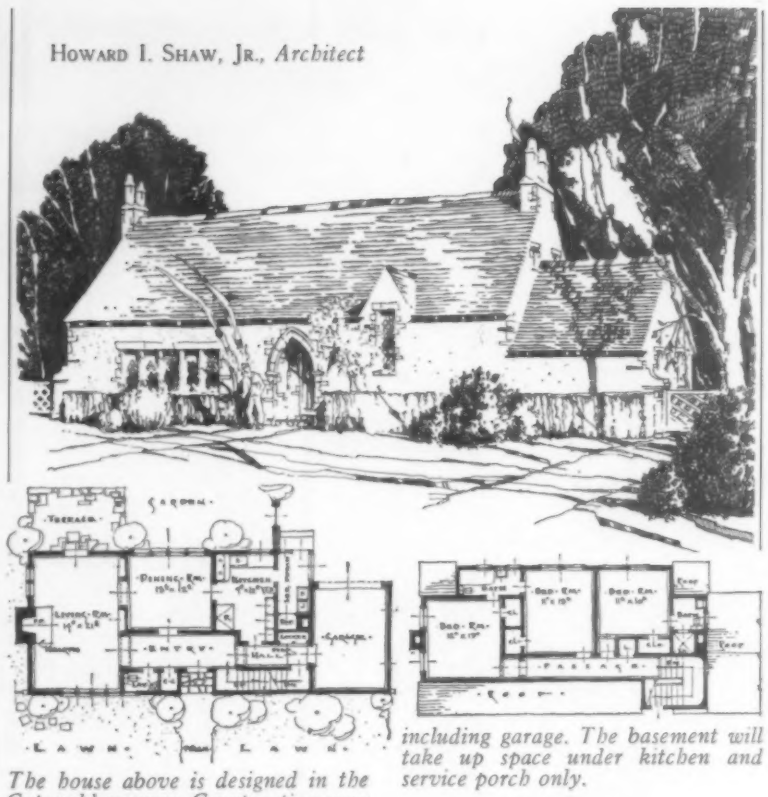

The house above is designed in the Cotswold manner. Construction may be of brick, whitewashed, with stone trim. The roof to be of black slate. Terrace and front door vestibule to be flagstone. Windows to have diamond-shape panes. There is easy access to all the rooms from entry, including garage. The basement will take up space under kitchen and service porch only.

COST ESTIMATE

18,677 cu. ft. *$11,000*
Cost of house a little under 60c a cu. ft. 10% contractor's profit. $1,000 for oil burning system. No architect's fee. No air conditioning.

Lest you sell too much

[*Continued from page 189*]

guished from what does not, in the absence of any special agreement. In such cases, the use to be made of the things is often a factor in determining whether they are real property that would go with the deed, or personal property that would not. In certain jurisdictions the fitted blinds of a house, even if temporarily off the building at the time of sale, would ordinarily be included in a sale of realty without specific mention of the blinds. It might also make a considerable difference with respect to timber on the land, whether the seller had been selling such timber as a business enterprise, or whether he had been simply cutting the timber from time to time for use on his own land in construction or repairs. In the former instance, the timber might not go with the deed, and in the latter, it might. With respect to the disposition of crops on the land, the most prevalent rule is that annual crops planted by the seller go with the deed, but otherwise if mature, awaiting harvesting.

In many if not most jurisdictions growing trees, waters, grass, stones, buildings, fences, and various other items owned by a man on his land are part of the land and go with the deed unless expressly reserved.

If a seller intends to remove certain shrubs or perennials, a choice ornamental evergreen or other growing things of which he is fond, he may avoid disputes and possibly other trouble by express reservation in his contract of sale. Buyers generally expect to get the plantings they saw and by which they may have been attracted when the property was exhibited.

Many articles such as plumbing, permanent heating plants, and other things in a dwelling or other building are of such a nature and so attached that in law they are realty, while others, such as carpets, curtain poles, ranges, portable heaters, and gas fixtures are usually personalty. The law differs in various jurisdictions, and even in any given state it may be found that the lines are not too clearly drawn. If a seller wishes to retain anything forming a part of the realty, or as to the real or personal nature of which there is the slightest doubt, his contract should expressly reserve it. Obviously, the average layman is not equipped to determine these questions for himself.

No one could hope, within the compass of a brief magazine article to cover myriad things for a seller's attention when he comes to sign his contract. Let this offering be regarded rather as a caution than as a meticulous treatise. It is, of course, for the seller to decide whether or not he requires advice. If his knowl-

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City of Trenton—reddish copper, **Dr. John Carman**—tyrian rose, **Ida Perkins**—white, **Jane Cowl**—buff and salmon, **Kemp's Violet Wonder**—violet purple, **Kentucky**—salmon pink, **Old Hickory**—orange and bronze, **The World**—rosy magenta.

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DELPHINIUMS and IRIS
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Best and most beautiful varieties
Real PRIZE WINNERS
A new race of tall WHITE DELPHINIUM HYBRIDS
A rare but sturdy garden novelty.

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edge and experience are such as to have given him an understanding equal to that of a skilled conveyancer, he may go it alone with some degree of assurance and safety. Otherwise, let him beware. The time to seek advice is not after the contract is signed. Disputes over ill-considered contracts are frequent and court calendars are clogged with resulting and expensive litigation.

Two remodeled bungalows

[*Continued from page 204*]

modern cabinets in the kitchen and the addition of new fixtures in the old bathroom, the first floor has that fresh look of an entirely new home.

New hardware and light fixtures of antique copper and pewter; Venetian blinds of jade green on the exterior and silver gray on the interior, were well worth their cost.

The house had no adequate heating system so a new hot-water heating plant was installed, which also called for a fuel room and boiler room. In addition to this necessary space a large workshop for the boys was added in the new basement with outside windows giving plenty of light for long winter days.

The entire house with all of its new equipment including the architect's fee was $6,000 and both owner and architect feel that the work has exceeded their expectations, and was a wise and economical investment.

Another Problem

THE first requirement in remodeling the residence of Mr. and Mrs. N. W. Bynum, which was an old bungalow type frame house (shown on page 204), was that its design was to be of the ante-bellum type of Colonial architecture traditional to this section of the country.

The house was of frame construction, a story and a half. It had been built seventeen years ago and was slightly out of line due to a severe wind storm several years ago. The rooms were large and spacious, so practically the same floor plan was used on the first floor. The porch on the southeast elevation of the old house was framed in and made to form a light and cheerful sunroom, leading to the gardens. The exterior was straightened up and the whole veneered with an oversize red Colonial brick. Two old chimneys were removed and new ones built on the exterior to replace them, giving two new fireplaces—one in the living room and one in the new sunroom. Two partitions were torn out, one be-

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Complete Water Garden—Three hardy Marliac Lilies, yellow, white, pink; 3 aquatic and 3 rock plants, regular $3.50 value—only $2.95.
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In many beautiful varieties as low as *$2.00 a tree*
Rare Japanese Wistaria
NAGA NODA, purple flower clusters 4 feet long, *$5.00* one year, *$2.00.*
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tween the old bedrooms and the rear wall, which gave ample space for a modern bathroom with tiled wainscot and built-in linen cabinets and a laundry chute leading to the basement. Both bedrooms on the first floor have cedar-lined closets. A breakfast room was gained between the old dining room and kitchen by the removal of a partition and enlarging the kitchen to take in the old back porch. The kitchen is of the most modern design, with asphalt tile floor, green tile wainscot around all the walls, an exhaust fan to remove food odors and smoke, double drainboard sink, ceiling fan, both electric and coal ranges, electric refrigerator, and built-in kitchen cabinets reaching to the ceiling.

The entire first floor walls are covered with sheetrock, the joints filled and painted in pastel shades and the wood trim and doors in light ivory. Hardwood floors were laid throughout, new hardware selected in a brushed silver finish and lighting fixtures in the same finish. Beautiful crystal chandeliers hang in the dining room and living room.

On the second floor two large bedrooms were added and papered in simple Colonial patterns. Insulation was used overhead to keep out the heat.

The old house had no heating system so a huge basement was excavated underneath the rear of the house and a warm air circulating heating system installed, with an automatic thermostatic control, and equipped with a blower and a filtering system. A servants' lavatory was added with fuel room and storage space.

The old garages were veneered with brick and reroofed with the remaining asbestos shingles from the old house and overdoors installed.

The remodeling with all new equipment, labor, and architect's fee included, amounted to *$5,700*.

Modern fabrics

[*Shown on page 197*]

1. Plaid cotton moiré in shades of green and brown (Johnson & Faulkner). 2. Angora velvet with stripe over horizontal weave (L. C. Chase Co.). 3. Plain wool serge in solid colors, companion to printed drapery woolens (Lesher Whitman & Co., Inc.). 4. Printed mohair with leaf design on broken plaid ground (Lesher Whitman & Co., Inc.,). 5. Novelty rough material with horizontal stripe in shades of beige, brown, black, and white. 6. White and gold curved chevron chenille cloth. 7. Homespun effect rough cotton in dark green and white. 5, 6, and 7 from Johnson & Faulkner.

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